

May/June 2017  
Volume 42, Number 6



A Publication of  
National  
Stereoscopic  
Association, Inc.

3-D Imaging Past & Present

# STEREO WORLD

**Line  
Crossed**

**Permanent  
Views**

**3-D TV/Movies**

# '50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

## More Interesting Interiors

Here's another group of interior images taken by a photographer who apparently operated a photo studio near Seattle. These may have been for a client, or perhaps were just personal images whose subjects held some interest for the photographer. They are not labeled with locations or dates, but they definitely have a mid-century feel to them.

Unfortunately these were all shot on some unknown film, and over the years it has faded to all oranges and browns. The scanner software and Photoshop were able to restore some of the original color, but it still seems a bit off.

I'm impressed with the way the light from outside the windows was balanced with the light inside. Speaking from experience, that takes some skill and effort to do well!

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to [strwld@teleport.com](mailto:strwld@teleport.com). If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.



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### Front Cover:

Gaudin Brothers, c. 1859.  
Untitled view of young woman  
showing her ankle from this  
issue's European Gems column  
"Crossing the Line" by  
Denis Pellerin.



## The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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**Annual membership dues** (six issues): \$32 third class US, \$44 first class US, \$44 all international memberships. New members receive a plastic lorgnette viewer.

*Member, International Stereoscopic Union*

## Reminder Cards Go Berserk

With the mailing of each issue of *Stereo World*, the printer emails three lists to the mailing service. One list, for the renewal letters plus slips and return envelopes, goes to everybody with two issues remaining. The other two lists, for reminder postcards, go to those with one or zero issues remaining.

## Editor's View

Comments and Observations

by John Dennis

issues remaining. Since they would be receiving a regular renewal letter following this issue anyway, we simply accepted their renewals one issue early.

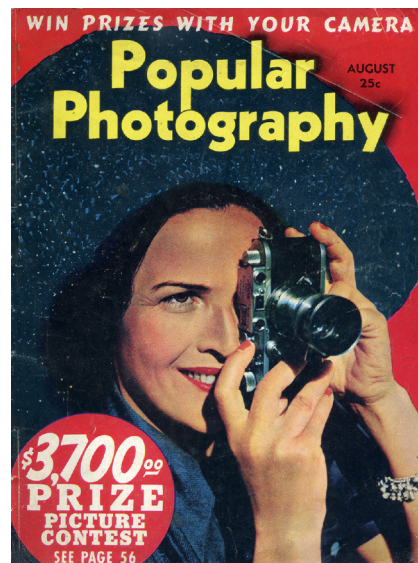
If you received a reminder card with any numbers other than "01" or "00" after the word ISSUES in the line of the address

right above your name, please ignore it, recycle it, and forgive us.

## An Open Position

NSA Officers Mary Ann and Wolfgang Sell have retired from the position as Vice-President, Activities. This vital and complex position involves time, travel and negotiating hotel contracts for conventions. Contact

Lawrence Kaufman [kaufman3d@gmail.com](mailto:kaufman3d@gmail.com) for details.

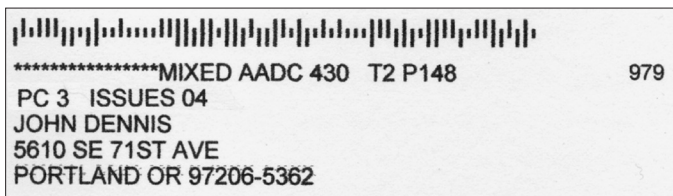


Popular Photography, August, 1939.

## Popular Photography 1937-2017

The iconic photography magazine that so many of us relied on over the years for shooting or darkroom tips, camera reviews, etc., ceased publication, both print and on-line, with

(Continued on page 32)



How to spot a bogus reminder card: the number after "ISSUES" above your name is not either "01" or "00."

But following the mailing of Vol. 42 No. 5, many paid-up members received reminder cards long before they should even have received a regular renewal letter. And some who received a renewal letter at the appropriate time also received a reminder card claiming that their membership had expired or was about to.

After some calls to the mailing service, we learned that the Excel list from the printer meant to include only members with one issue remaining had, following a long gap, many more names on it. Since the list looked normal and seemed to end at the expected point, it was used to more or less automatically print and mail many more reminder cards than intended.

For those members who sent in renewal checks or PayPal payments in response to the erroneous reminder cards, we have contacted most of them by letter or email asking if they wish the payment returned or applied to an additional year's membership. The exceptions are those members who had three

If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of *Stereo World*, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.

## Explore the World of Stereo Images

Please start my one-year subscription to *Stereo World* magazine and enroll me as a member of the National Stereoscopic Association.

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The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.

# Southern California is Ready for 3D-Con! Are You?

**F**rom a cow wearing 3-D glasses (?) to the first full motion virtual reality experience in a U.S. theme park, the area seems eager to share in the 3-D excitement at the joint ISU World Congress and NSA Convention (3D-Con), August 8-14 at the Hotel Irvine. See [www.3d-con.com](http://www.3d-con.com).

Don't miss the cutting-edge stereo theater, informative workshops, a stereoscopic art exhibition, image competitions, room hopping, a 3-D auction, a large trade fair, and a technical exhibit of new equipment and displays, as well as excursions to unique attractions in Southern California. See [www.3d-con.com/excursions.php](http://www.3d-con.com/excursions.php).

Besides the Orange County Fair and Knott's Berry Farm, excursions will visit the Warner Brothers Studio (an actual movie/TV studio, not a theme park!) plus the Richard Nixon Birthplace Museum Library on the anniversary of his resignation in 1974 (the same year the NSA was founded). All the attractions allow photography but not tripods.

## An International Stereo Theater

Space won't allow listing all the shows to be seen this year, but the

best of the short films from the 13th Annual LA 3-D Movie Festival will be among them, including the lost 1953 British film *Harmony Lane* and award winners *Pic* by Shelby Merritt, *LA Complex – Presenting Jim Barrett* by Tom Koester and Frances Bohn, *Hidden Worlds in 3-D* by Robert Bloomberg, *Little Red Dot* by Chanel Samson, plus additional selections and a live 3-D performance by J-Walt. Visit his site

[www.spontaneousfantasia.com](http://www.spontaneousfantasia.com). See the LA 3-D Movie Festival on page 28. 

The first permanent, full motion virtual reality experience in a U.S. theme park, "VR Showdown In Ghost Town" awaits those on the August 8th excursion to Knott's Berry Farm. See [www.knotts.com/what-s-new](http://www.knotts.com/what-s-new).



The First Place Golden Ro-Man Trophy at the 13th Annual LA 3-D Festival was presented to *Little Red Dot*, written and directed by Chanel Samson. The music video features an original song by the band Chanel and the Circus, and will be seen at 3D-Con/ISU.



A prominent logo for the Orange County Fair, this cow appears to be wearing 3-D glasses, or at least those on the August 9th 3D-Con excursion may see it that way as they enjoy the farm animals, rides, food, Ice Museum and Centennial Farm.



## GONE MADDD

by AARON WARNER  
3-D by Charles Barnard



"YOU RECENTLY WERE CAUGHT WATCHING A LOT OF 3-D VIDEOS ONLINE DURING COMPANY TIME... SO I'M AFRAID I'LL HAVE TO ASK YOU THE NAME OF A GOOD SITE YOU'D RECOMMEND."



"YOU RECENTLY WERE CAUGHT WATCHING A LOT OF 3-D VIDEOS ONLINE DURING COMPANY TIME... SO I'M AFRAID I'LL HAVE TO ASK YOU THE NAME OF A GOOD SITE YOU'D RECOMMEND."

www.cartoonistforhire.com  
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## Dear Fellow NSA Members,

I hope you are having a fine time in 2017. As 3-D photographers, collectors, and enthusiasts of stereo images we have a very rich world which is a pleasure to share with our friends.

The National Stereoscopic Association is one way that we enjoy those 3-D images, learn how they were created, and find out about all those wonderful new techniques and gadgets that can make our images even more enjoyable. Like any organization NSA requires dedicated members, many volunteers, and the funds to accomplish activities so we can share with each other and with new friends who continue to discover "stereo" for the first time.

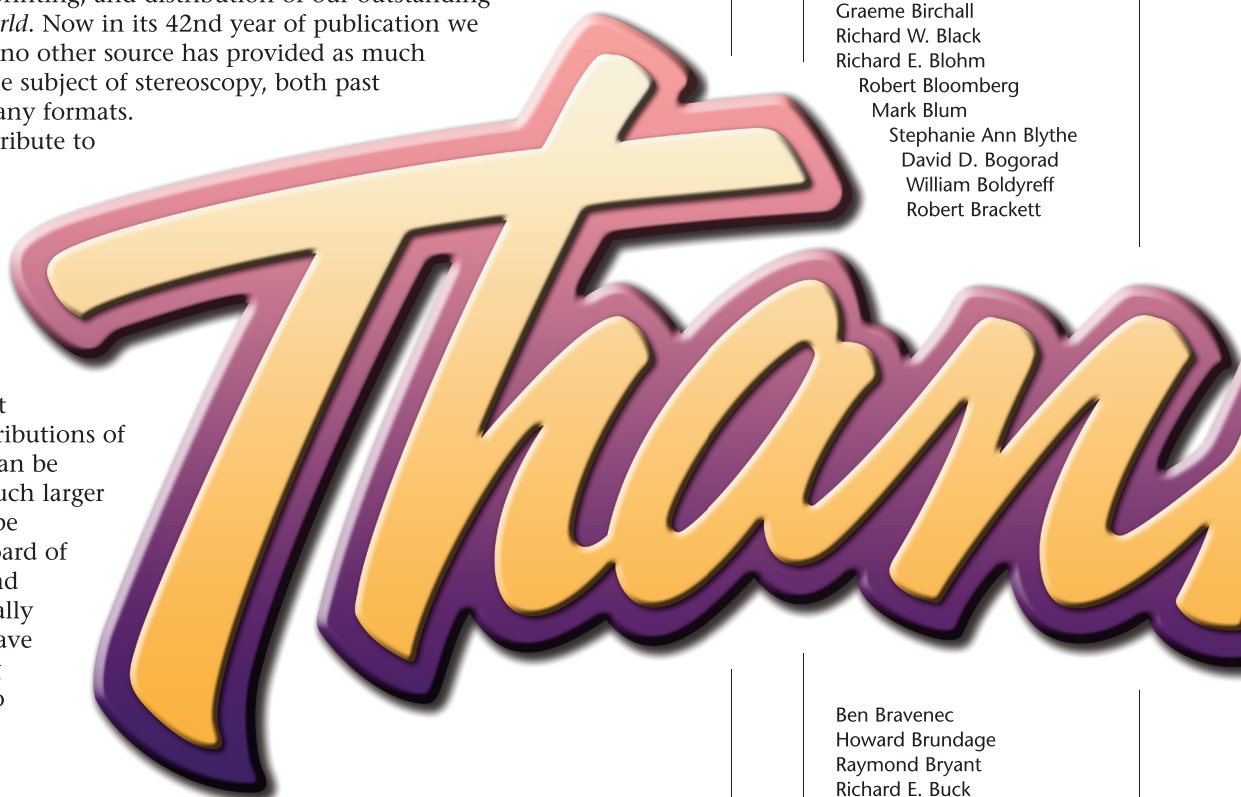
The NSA is very grateful for each of our members and especially salutes those who have given donations of their time, their contributions in money, and their voluntary service for various committees and tasks. Each year we recognize those who have contributed funds beyond their membership fees, donations that for the past year have totaled over \$7,000. These funds are especially beneficial for the continued creation, printing, and distribution of our outstanding publication *Stereo World*. Now in its 42nd year of publication we can proudly say that no other source has provided as much information about the subject of stereoscopy, both past and present, in its many formats.

If you wish to contribute to NSA in the form of money, it is very easy to do so. A great time is when you renew your membership either by mail or by PayPal. But you can also give donations at any time. Small contributions of perhaps \$10 or \$20 can be quite helpful, and much larger contributions won't be turned down! Our Board of Directors, Officers, and key Staff are continually looking for ways to save costs while providing even more benefits to our members. Your contributions can really help.

Stay in touch with NSA!  
*Stereo World* places us together every two months, six times a year. Right now, we should all be getting ready for our next Convention, a combined "3D-Con" with both the NSA and the International Stereoscopic Union (ISU). It will be held August 8-14, 2017 at the Hotel Irvine Jamboree Center in Irvine, California. At our 3D-Con we will have many opportunities to participate in presentations and workshops, sight-seeing excursions, photography, and discussions with friends. Share your accomplishments! We always need 3-D programs, workshop presenters, dealers, auction items, exhibitors, and workers. Now is the time to be making your trip plans! See [www.3d-con.com](http://www.3d-con.com) for details. Join with us, volunteer your time and expertise, and share in our favorite interests. Together we will have a wonderful time! Thank you once again for all your support and contributions.

Best wishes,  
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NSA President  
[lee@pratt.us](mailto:lee@pratt.us)

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# A Stereo World in Your Home Theater

by Lew Warren

**S**tereo World has always had marvelous articles about the history and production of stereo photography. An area that hasn't been as extensively explored is the history and production of 3DTV. The purpose of this article is to shed some light on the television aspects of three-dimensional viewing in your own home.<sup>1</sup>

We have stereoscopic vision because we're hunters. The hunted have eyes on both side of their heads with very limited depth perception. That way they can keep a watch for predators. We have front facing eyes like most hunters so we can tell when and *where* to pounce.

As early humans began documenting their world with cave drawings and later paintings, this perception became an obsession. Early on artists experimented with perspective to give the illusion of depth to their drawings and paintings. All the while the search was on for a way for everyone to document the world around them.

As most of us know, three dimensional pictures are as old as photography itself. As movies were being developed, experiments in 3-D projection were ongoing as well. Systems of viewers synchronized with alternating left/right images on the screen proved to be impractical. The first commercially released 3-D film was *The Power of Love* in 1922 using anaglyph glasses.<sup>2</sup>

*Bwana Devil* started the polarized glasses trend (for full-length Hollywood films) in 1952. It was quickly followed by *House of Wax*, which also featured stereophonic sound, and dozens more. The 3-D craze quickly ended because of difficulties in synchronizing the two projectors necessary at that time for theatrical distribution. The ensuing eye strain drove patrons from the theaters in droves.<sup>3&4</sup>

By the time that single strip projection was developed, the public



Polarized glasses for *Bwana Devil*, 1952.

had developed a negative reaction to any movie in three dimensions and the trend ended quickly at the time. It's interesting to note that a survey by Warner Brothers in 1953 found that patrons who shunned new 3-D movies did so because of the projection problems and didn't mind wearing the lightweight polarized glasses. [SW Vol. 28 No. 2 page 16.]

Comic books in the early 1950s couldn't use polarized viewers on a printed page but anaglyph glasses worked fine with 2-color printing. Three Dimension Comics, Captain 3D and Adventures in 3D were among the short-lived comics of the time. [SW Vol. 9 No. 4.] Each came with two pair of the anaglyph glasses which were quickly lost by most readers, making the comic book itself essentially useless. The 3D comic book phase soon ended but has been resurrected from time to time.<sup>5</sup>

Three-D television was demonstrated in August 1928 by John Logie Baird, a Scotsman some consider to be the "father" of television. His system used rapidly rotating discs with selectively placed holes to "scan" an image, first for one eye then the other. The receiver also used a rapidly rotating disc with holes in front of a neon bulb to recreate the picture as seen by the camera for the viewer. Baird went on to develop a number of 3-D television systems that

employed cathode ray tube and electromechanical techniques.<sup>6</sup>

With the advent of color television some experimenting was done with anaglyph glasses for a few selected promotional events. The restored movie *Hondo* was aired in 1991 in 3-D with the anaglyph glasses sold to viewers for charity. Reviews of that event sparked the incorrect assumption that the 1950s era 3-D movies were also anaglyph.<sup>7</sup> Earlier, in 1982, various stations had run 3-D movies in anaglyph format. Despite pre-show test patterns for adjusting the set's color to match the glasses, results were spotty at best. [SW Vol. 9 No. 3, page 2.]

Events including the Rose Parade's 100th edition in 1989<sup>8</sup> were presented in 3-D using the Pulfrich effect. In this method one eye is covered with a darker filter than the other eye. As long as the subject(s) in the picture are moving in one direction a clear three-dimensional effect is clearly shown. The problem with the Pulfrich effect is that when the subject stops the image collapses into a flat plane. The Rose Parade was an ideal subject because all of the participants were moving left to right except when they stopped. [SW Vol. 15 No. 6, page 2 & 14.] Some popular TV shows also tried the Pulfrich method. A claimed 40 million glasses were produced by Coca-Cola for a 1988 episode of *Moonlighting*, and a 1997 3-D episode of *Third Rock From*

*the Sun* is said to have cost \$1.5 million to make.

After the 2010 CES (Consumer Electronic Show) major television set manufacturers (Samsung, the world's biggest producer of television sets, Sony, Panasonic, et al) started shipping 3DTV sets, increasing to over 41 million units in 2012.<sup>9</sup> They used an "active" glasses concept. With this system, the viewer must wear relatively heavy glasses that electronically open an LCD screen over one eye of the glasses then the other in synchronization with the left eye or right eye picture currently being shown on the monitor. The monitor must have an infrared (IR), radio frequency (RF) or Bluetooth emitter sending out the synchronizing signal to the glasses. The glasses must be recharged or batteries changed often to make them operate. The glasses are expensive, generally from \$30 to \$120 each, plus the constant cost of new batteries—or necessity of constant recharging. The TV set must show a black frame between each "eye frame" in order to reduce crosstalk—this leads to decreased brightness of the image! They also lead to flicker, ghosting, eye fatigue and headaches at an alarming rate. And the problem gets worse if you tilt your head. No wonder people gave up on 3DTV if this was all they got to see.

Meanwhile some other manufacturers including LG (the world's second biggest producer of television sets) and Toshiba began using the FPR (film patterned retarder), "Cinema 3D," method using passive circular polarized glasses.<sup>10</sup> The FPR is a very thin film placed on the front of the screen that polarizes each scan line of the picture for alternate left eye and right eye viewing. The glasses are inexpensive, from 99 cents to about \$15 each, lightweight, with no need for batteries. The "passive" system answers most of the flaws in the "active" system. This includes a brighter picture with no flicker, less ghosting and much less eye fatigue or headaches. For those of us who must wear glasses a clip-on version (\$1.50 to about \$4.00) is available but only for the passive viewers. Reviewers, impressed by the active glasses manufacturers advertising of "full 1080p (progressive) resolution," decried the passive glasses manufacturers sets as "only 540p or half reso-

lution." Technically this is correct.

In actual practice the "passive" 3-D image is awesome! Optometrists and psychologists can explain the phenomenon but it boils down to the brain combining the images in a way that the 3D picture appears to have the same resolution as 1080i (interlaced), which is the broadcast 2-D standard on a 1080p HDTV.

But even that specious argument is blown away when viewed on a 4K TV set! The full 1080p picture is presented to BOTH eyes at the same time with a brighter image and no flicker and very little ghosting. And with the upconversion to 4K circuits of the player, A/V receiver and the set itself, the same "persistence of vision" phenomenon comes into play making the image seem to be 2160i! The result is totally *awesome*! Add OLED (organic light emitting diode) near total black to the mix and a good surround system and why ever go to a theater? If active glasses manufacturers had switched to passive FPR the 3-D "fad" might still be vital.<sup>11</sup>

One thing in 3-D's favor is the rapidly coming technology of virtual reality. The best VR is an individual image for each eye that envelopes the brain in full 3-D. This is especially valuable for games. Of course, you can also view movies on a VR headset.<sup>12</sup>

Software has always been a problem for any new technology. With a huge number of cinema's having converted to digital projection 3-D is included at very little extra cost. Movies in 3-D are easier than ever to produce. The conversion process has gotten so good that it is hard to know whether a scene was originally shot in 3-D or converted to 3-D in post-production. Most animated features are computer generated, a process that is even easier to convert to 3-D. Of course, the increased admission price for a 3-D feature makes the theaters happy and the glasses are cheap and recyclable. Retailers also enjoy the increased price of a Blu-ray movie release that includes a 3-D Blu-ray copy.<sup>13</sup>

While the new 4K Blu-ray discs currently do not support 3-D, the players announced so far will play



Toshiba passive 3D TV.

1080p 3-D discs. Many of the movies being released in 4K include a 3-D Blu-ray copy as well as a DVD and digital version in the package if the movie itself was originally shown in 3-D in the theaters.<sup>14</sup>

You may have a 3-D capable television set and not know it. Salespeople downplayed the 3-D aspects in recent years in favor of brightness and color saturation and more recently HDR. Check your manual to see if it has a 3-D section. Check the accessory package that came with your TV to see if there are glasses hiding there. If not check your local television retailer to see if they are able to get one of the 3DTVs for you. You can try both systems but for me the "passive" system is the best. If your HDTV is 3-D capable you will still need a 3-D Blu-ray player.

(Continued on page 13)

Harvey Comics' *Adventures in 3-D*, November, 1953. The dramatic cover art appears inside in full page 3-D, as well as on the cover of *Stereo World* Vol. 9 No. 4.



# The Permanent Stereo

by David Horine

As I looked through my collection of antique stereoviews, one in particular caught my eye. A card that seemed to be made in the 1800s had an unfaded black image and beautiful tonal gradation. Most of my other cards from the same era showed various degrees of fading and sepia tones. I was sure that those other images were albumen prints. The unfaded black card was labeled the "Albemarle" Series. It was mounted cockeyed and had the cheap appearance of copy views.

I began collecting stereoviews eighteen years ago. My original goal was to acquire a few example cards that would guide me in making my own digital stereoviews. Early on, a dealer at Monterey's Cannery Row in California warned me that stereo collecting would become an obsession. He was right.

I soon discovered two invaluable tools for creating and understanding my collection. They were the incred-

ibly detailed guides published in 1994 by Treadwell and Darrah. These guides, containing information on known stereoview publishers, were updated and made available in a digital form by Wolfgang Sell in 2003.<sup>1&2</sup>

Approximately 1200 unique stereoview publishers are cited, so I figured I could keep on growing my collection for a long time.

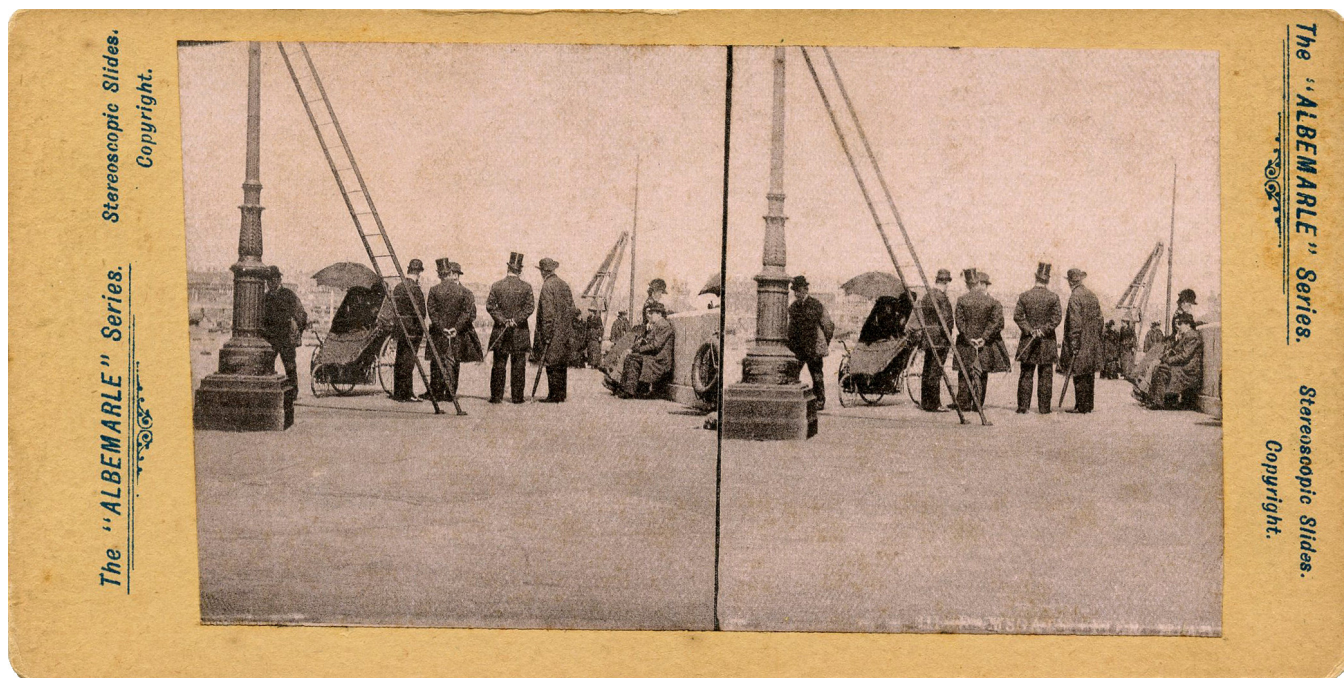
Presently, I own cards from 956 unique publishers. I keep track of them with a simple database that I store on my iPhone. Interestingly, about 5% of my cards are not included in the Treadwell and Darrah guides.

Like most collectors of historic stereoviews,

Magnified detail from the "ALBEMARLE" stereoview reveals a reticulated pattern.



The "ALBEMARLE" Series card from an unknown publisher shows no signs of image fading.



# view

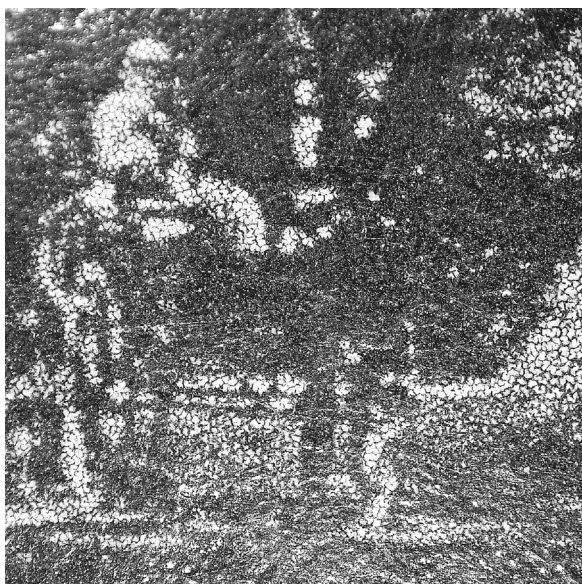
I resolved to be a “purist” by not collecting color halftones or copy views. I decided that I would focus on real original photographic prints. Later, I found that this was harder to do than I had envisioned.

I decided to avoid shopping on the web for cards since, for me, the fun of collecting is in the chase. Certainly, my collection would be much larger today if I had shopped online, but then I wouldn’t have had the fun of ferreting out cards in interesting and unusual places. I have bought cards in antiques stores from Saint Petersburg, Russia, to

Christchurch, New Zealand, and in numerous flea markets around the world. Many times, I have had to explain what I am looking for to clueless antiques dealers. I carry a photo of one card on my iPhone as an example. I confess that I have bought a few stereoviews online, when my peripatetic efforts failed. An example would be two Francis Frith cards, which are too rare to easily find.

Most of the stereoview photos that one can find in antiques stores are gelatin-silver prints produced around

.....  
Magnified detail of “HOBBY DRIVE, CLOVELLY” by Twiss & Sons showing a reticulated pattern.

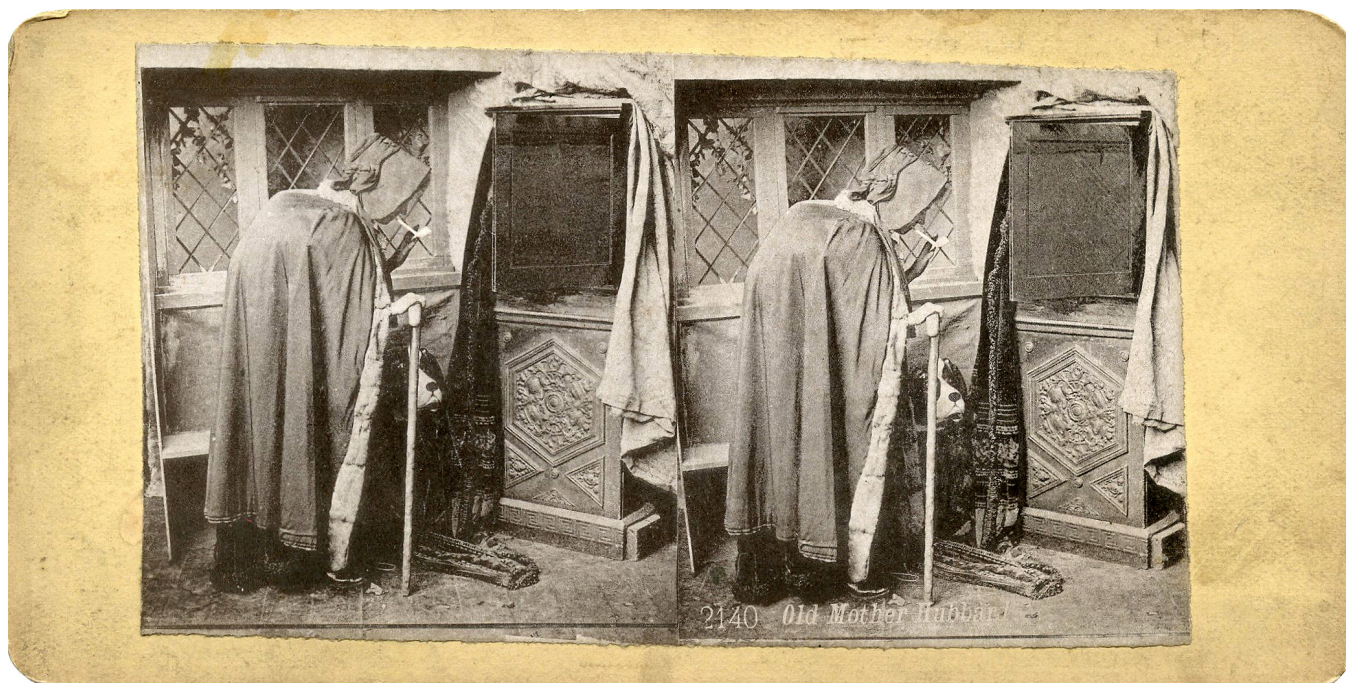


.....  
Collotype view of “HOBBY DRIVE, CLOVELLY” by Twiss & Sons.



.....  
The author’s inexpensive digital microscope for inspecting stereoviews.

the turn of the century and later. Manufacturers, such as the Keystone View Company, the H.C. White Company, and Underwood & Underwood, made millions of these cards for international consumption. The gelatin-silver printing process was invented in 1871 and refined until it became the dominant way of making black and white photos in the 20th century. Basically, a gelatin-silver print consists of a suspension of silver particles in a gelatin binder. The gelatin is derived from animal meat, tendons, and bones. Surprisingly, the black color is actually



Collotype view of "Old Mother Hubbard" published by J. Martin of Lancaster, England.

microscopic granules of metallic silver.

From 1855 to about 1895, most stereoview photographs were albumin-silver prints. The binder used was egg whites (albumen) instead of gelatin. Image permanence was the main reason for the transition from albumin to gelatin as a binder. People believed that albumin-silver prints would eventually yellow and fade. It is certainly easy for us to find examples of this yellowing and fading in our stereoview collections. However, experts now say that the permanence problems of albumin prints can be solved by proper toning, fixing, and washing processes.<sup>3</sup>

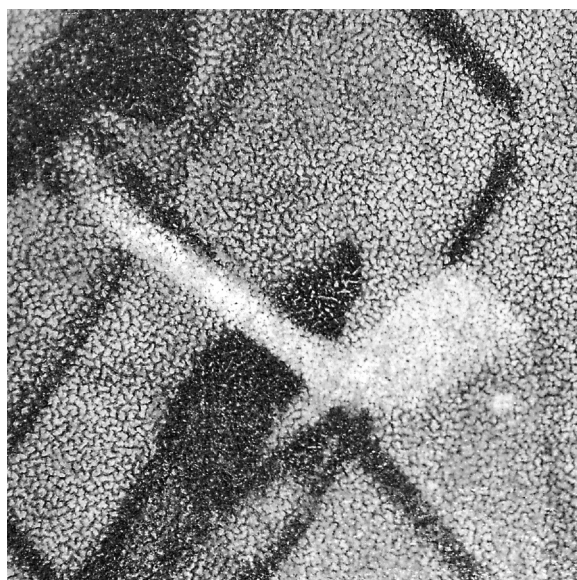
My visit to the George Eastman House in Rochester, New York, perhaps the best photography museum in the world, led to my interest in identifying stereoview photo printing processes. In the museum bookstore, I bought a copy of "Care and Identification of 19th-Century Photographic Prints."<sup>4</sup> It shows how to identify thirteen common photographic processes using visual clues. Most of the identification process requires image magnification, so I purchased an inexpensive computer controlled digital microscope. My microscope cost about \$80. It has magnifications from 20x to 300x and a resolution of 5M pixels. Despite the low price, the picture quality is very good.

The mystery of my Albemarle stereoview was easily resolved under

my microscope. The Albemarle card is not a photographic print. Instead, it is a photo-mechanical ink print known as a collotype. Some other names for the collotype are Albert-type, Albert-type, arto-type, phototint, photogelatin, hydrotype, ink-photo, and autogravure.

A collotype is one of the easiest imaging processes to identify. Examination at about 30x magnification reveals a netted (reticulated) structure without any grey tones. The apparent tones are filled in by the eye. Collotype images are printed with inks, and the inks can be made with permanent pigments such as carbon powder. Thus, collotype stereoviews sometimes display the word "Permanent" in their titles.

The first collotype printing process was invented in France in 1856. Unlike most other stereoview imaging processes, the light sensitive material used does not contain silver. Instead, a photo sensitive chromium chemical is used, such as ammonium or potassium dichromate. The manufacturing process begins with a rigid



Magnified detail of "Old Mother Hubbard" showing a reticulated pattern.

substrate of glass or metal which is coated with a gelatin compound. A second layer of gelatin, sensitized with the photo sensitive chromate chemical, is added and dried. Then, the plate is heated in a dark environment for a few hours. Under the right conditions, heating causes the gelatin to swell to create a bumpy reticulated network of fissures. After cooling to room temperature, a photo negative is placed on top of the plate, and it is exposed to light. Exposure hardens the gelatin in proportion to the amount

of light passing through various areas of the negative. Development is done by washing the plate in water to remove any remaining dichromate. The result is a collotype printing plate which can be used for several thousand printings. Collotype plate-making requires considerable expertise. Today, there are faster, cheaper, and more controllable processes, so collotype plates are rarely used anymore.

A printed collotype image is made by coating the collotype plate with an oil-based ink

and then pressing the plate onto paper to transfer the ink. Compared with albumen or gelatin-silver prints, collotypes are less expensive to produce in large editions but still can have the visual appearance of real photographs. The ink color can be chosen to mimic other processes, such as the warm tones of albumen prints.

Out of the 956 publishers in my collection, only five used the collotype process. Of these, I suspect that some were made by the same printing company because of their similar formats and geographic proximity.

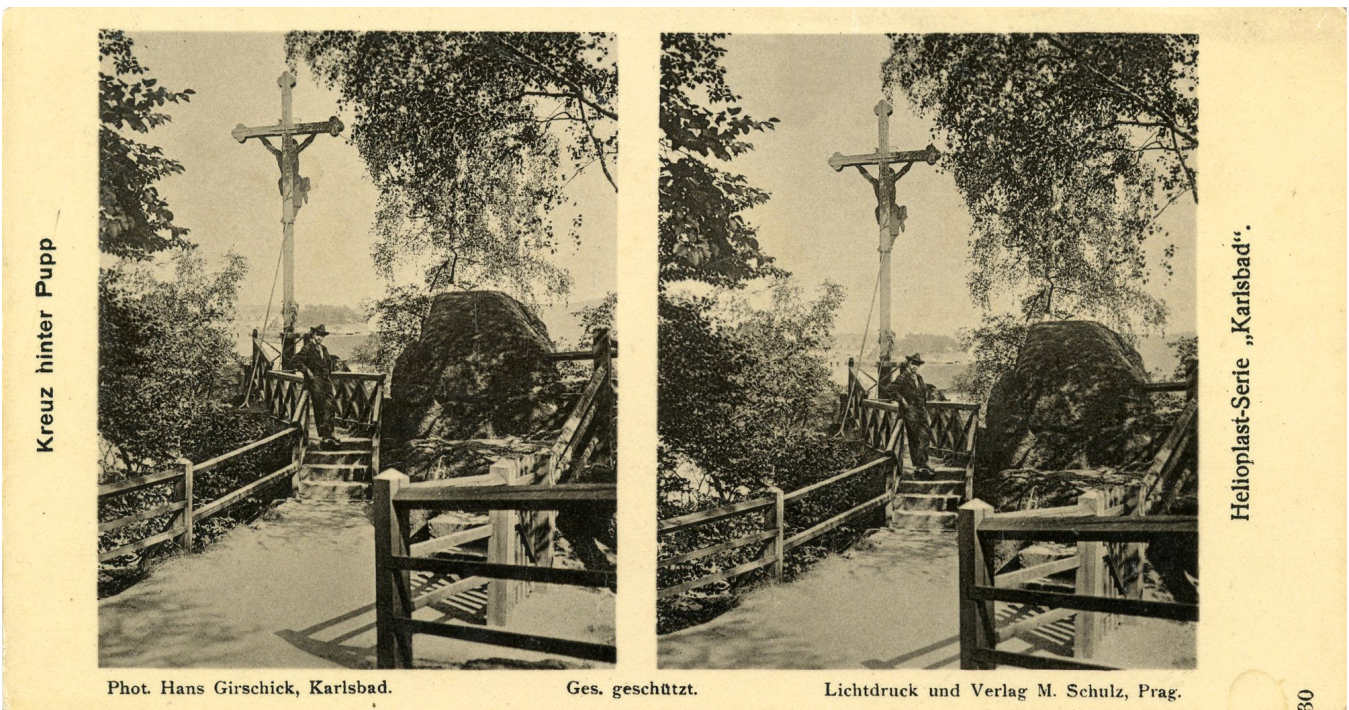
I have never been able to identify the source of the "Albemarle" collotypes. Many of the Albemarle views have been advertised online. From these, I can see image numbers as high as 7208. Their inexpensive mountings lead me to suspect that they are pirated views. I have searched online for the possible original source photo prints, but so far I haven't found any. All of the Albemarle stereoviews are mounted with the same generic identification on the right and left sides. The photos are numbered and labeled on the pictures themselves. Judging from the labeling and sloppy cockeyed mounting, my impression is that the Albemarle views were made for a budget market.

Two of my other collotypes were published by Twiss & Sons of Ilfracombe, UK. An 1899 business news

Magnified detail of "Cross behind Pupp showing" a reticulated pattern.



Collotype view of "Cross behind Pupp" published by M. Schulz, Prague.



guide lists Twiss & Sons as a “book-selling and stationery business” rather than a printer. One of the Twiss cards bears a subtitle, “Valentine & Sons”. Valentine & Sons, founded in the 1850s, was a well-known printer of collotype picture postcards. By the early 1900s, Valentine & Sons had offices in many countries and a huge collection of “topographical negatives”. That company could be a source for many collotype stereoviews.

One of my collotypes is crudely cut and mounted onto a plain card. It is identified with only a rubber stamp on the back side as coming from J. Martin of Lancaster, UK. Martin was known as a picture framer and not as a printer. I am again left with the impression that he was selling another company’s collotypes. A web search for this photo yielded several versions from different sources. Though the picture remained the same, the cropping of the scene varied from card to card. One card was identified as coming from the “Universal Stereoscopic View Co.”, but the origin of that company has not been found.<sup>5</sup>

Whereas all of the British collotype stereoviews in my collection are photos pasted onto a backing card, my two European collotype companies print both pictures and identification directly on thin glossy paper. Both companies are from the early 1900s in the Czech city of Prague. One of the publishers, M. Schulz,

was known largely as a printer of postcards. The other publisher, B. Koci, was a well-known publisher of books. Koci published stereoviews of Europe, Palestine, Egypt, China, and Japan. All of my Czech views show significantly higher printing quality than my British ones.

It should be noted that the collotype process was only one of several photomechanical processes used to create realistic photo-like stereoviews. Three of my views are identified as “PERMANENT STEREOSCOPIC PHOTOGRAPHS, SERIES PB”. Again, I have not been able to identify the manufacturer, but the word “Permanent” is used to indicate that the picture is not going to fade. Under my microscope, the image has no reticulated pattern, but it clearly lacks the fine textures of a silver-gelatin photograph. My “Care and Identification of 19th-Century Photographic Prints” book identifies this print as a likely Woodburytype.

When I began to write this article, I had the ambitious goal of using my microscope to identify and describe all of the

.....  
*Magnified detail of Svycary view showing a reticulated pattern.*



.....  
*Collotype view of Svycary, published by B. Koci, Prague.*

855. Švýcarský: Münster I. (Vesnička v horním Rhonském údolí).



NAKLADATEL B. KOČI V PRAZE 1907.




A permanent view of Bournemouth, England, that is not a collotype. Published by Permanent Stereoscopic Photographs of London, England.



Magnified detail of the Bournemouth view showing no reticulation.

imaging processes for making historic stereoviews. However, I soon found subtle properties in some views that were hard to understand by magnification alone. On-line papers from the Getty Conservation Institute<sup>6</sup> showed me that sophisticated laboratory equipment is sometimes required to identify all of the old imaging processes. The unique reticulated structure of the collotype makes it one of the easiest processes for the hobbyist to confidently identify at home.

## Notes

1. <http://stereoworld.org/nsa-stereo-lists>
2. <http://tinyurl.com/m5setkp>
3. Reilly, James M., *The Albumen & Salted Paper Book*, Light Impressions Corporation, 1980
4. Reilly, James M., *Care and Identification of 19th-Century Photographic Prints*, Eastman Kodak Company, 1986
5. Not to be confused with William Rau's Universal View Company of Philadelphia. Two Universal Stereoscopic Views in the series: *Stereoscopic Gems of America* and *Foreign Scenery* can be seen at <http://tinyurl.com/kam4duc>.
6. <http://tinyurl.com/obcvzm2>. 

## A Stereo World in your Home Theater (Continued from page 7)

The price for these has fallen dramatically. And include some 3-D Blu-ray discs with your favorite 3-D movies.<sup>15</sup>

In the next issue, I'll discuss the programming that is available and how much of that will continue to be offered. If the articles are well received, future articles can cover production of 3DTV, classic movies

on 3-D Blu-ray, blockbuster movies on 3-D Blu-ray and more.

Bottom line—if you agree that 3-D viewing is truly a more complete and involving experience, closer to real life, then you need to see 3-D on a “passive” 4K 3DTV set and enjoy!

Lew Warren is a contributor with an extensive background in stereoscopic

photography and display. His expertise goes back to the 1950s, including a background in stereophonic (later quadrasonic) sound from the late 1950s. He is multi-faceted with extensive experience (over thirty years), primarily in public television. Just before retiring he oversaw the conversion to digital of a UHF television station in

*(Continued on page 19)*

# Crossing the Line

The scene (Fig. 1) takes place outside an English public house which advertises on either side of its front door the sale of Ginger, Gin, Wine, Brandy, Rum, Whisky, Cigars and Tobacco. On the left, in the window can be seen a plaque from the Guinness company promoting the extra stout beer that has made them famous worldwide, while underneath is a playbill for two famous plays by Dion Boucicault:<sup>1</sup> *The Octoroon*, adapted from the novel *The Quadroon* by Thomas Mayen Reid and first performed in 1859 at the Winter Garden theatre in New York; and *The Colleen Bawn*, a dramatic adaptation of Gerald Griffin's novel *The Collegians*, which opened on Broadway on the 29th of March 1860 and a little later at the Adelphi theater in London. From the playbill we can surmise that the photo was taken in the early sixties.<sup>2</sup> In the center of the picture, her face standing out against the wall and the dark doorway, is a wasp-waisted, corseted and crinolined young woman in a coquettish hat and shawl. She is looking straight at the camera, and consequently at us, as if defying anyone to find fault with the momentous decision she has just made. Her hands are holding the skirts she has been lifting to step over a piece of rope lying on the ground. Only the tip of her right foot is touching the ground and she stands there,

gracefully defiant, in a pose that reveals a shapely white-stockinged leg, a dainty foot and part of her hooped petticoat. There are four other protagonists in the scene, if we except ourselves: two men, who have interrupted their task (they were lowering beer barrels into the cellar) and are smiling, probably at something one of them said; and two ladies inside the pub, one with her back to us so that we can see very little of her except from a bonnet and part of her crinoline dress, the other lady only showing her face. She is middle aged, and looks very respectable in her dark dress adorned with a white collar and cameo. There is a broad smile on her face. Strangely enough none of these people are looking at the main character of the little drama enacted here.

For drama it is, though it may look at first sight to be one of those numerous scenes (Fig. 2 & 3) created to satisfy some eager buyers' voyeurism by showing them what was usually well covered up and was deemed a very erotic sight: a woman's ankle. "It has been argued," said Christiana Payne in one of her

lectures, "that the invention of the crinoline, which swung from side to side, revealing ankles, petticoats, and footwear, stimulated the development of foot and shoe fetishism in this period ..." <sup>3</sup> There is however more to the present scene than meets the eye and it has little to do with foot fetishism.

## European Gems

Stereoviews from Old Europe & the Stories Behind Them

by Denis Pellerin

If we turn over the picture, a label reveals that this stereoscopic view is called *Crossing the Line*, a title which is common enough but usually applies to scenes—attributed to Reynolds and often found with a Gebhardt and Rothmann or London Stereoscopic Company stamp—depicting one of the ceremonies associated with the crossing of the Equator on board ships (Fig. 4). Such scenes seem to have been popular in the Victorian home as tableaux vivants if we are to believe author James H. Head:

This comic tableau—called *Crossing the Line*—is a representation of a scene which often transpired on board of vessels in passing the line. This time-honored custom of introducing to old Neptune and his suite

Fig. 1. Michael Burr, "Crossing the Line," c. 1863.





Fig. 2 & 3. Gaudin Brothers, c. 1859. Untitled cards of young women showing their ankles.



the persons who, for the first time in their lives, cross the equinoctial line, is now nearly abolished. But until within a quarter of a century, the occasion of crossing the line was one of no little importance. It was a jubilee on board ship which was looked forward to with eagerness by the jolly tars who had already shaken hands with the God of the Ocean, and with fear and trembling by the youths who were about to enter for the first time the favorite dominions of the old god. The ceremonies on these occasions varied according to the character of the crew, of the commander of the vessel, or of the poor fellows about to undergo the unpleasant and dreadful process of an introduction.<sup>4</sup>

Since the young woman in the stereo is evidently not on board a

sailing vessel we must look for another meaning of the expression if we are to understand what is going on. A look into the *Cambridge Idioms Dictionary* reveals that "if someone crosses the line they start behaving in a way that is not socially acceptable"<sup>5</sup> while the *Cambridge Dictionary of American Idioms*<sup>6</sup> goes one step further when defining the phrase as meaning a change from something which is acceptable to something which is not.

It would seem that this demure looking young woman has just done something socially reprehensible. Even though by our modern standards, showing the lower half of

one's legs is not looked down upon, it certainly was in the Victorian era, but assuredly this hardly justifies the title. After all, women had to lift their skirts to climb up or down stairs and flights of steps, to get into or out of carriages or when they got on and off omnibuses, an occasion often illustrated by cartoonists and eagerly waited for by male passers-by. Erotic though it may have been to the chance onlooker there was nothing disreputable in this fleeting second of ankle exposure and no women would have lost her reputation for doing so.

What then was considered as crossing the line in the case of this



Fig. 4. J. Reynolds, c. 1859. *Nautical Sketches* – “Crossing the Line” (one of the many variants in existence).

rather well-dressed young lady? After a lot of head-scratching, I was fortunately reminded of a sentence read in the chapter Liza Picard devotes to clothes in her wonderful study of Victorian London: “To raise the skirt above the ankles was for many years the sign of a prostitute.”<sup>7</sup>

The young woman’s skirt is definitely way above ankle level, and suddenly a whole different and very tragic story begins to take shape. The young woman may have hit on hard times. She may have lost her job—or somebody close to her may have been taken ill and be now in need of expensive medication. Whatever the

causes, this young woman has finally made up her mind. Dire situations calling for bold measures she, like many working-class young women of the period—underpaid shop girls, dressmakers, flower-sellers, washer-women or maids—has decided to actually cross the line and sell the only commodity that belongs to her, her body, not because of a depraved mind or of a thirst for lust but out of necessity.

Reviewing the chief Causes of Prostitution in a book published in 1871, William Logan wrote:

Apart from the drinking system, which I believe to be the most prolific source of prostitution in Britain, the following may be stated as among the principal causes by which young females are led astray: - 1st, One fourth from being servants in inns, public houses, and beer shops where they have been seduced by men frequenting such places of temptation. 2d, One fourth from the intermixture of the sexes in the factories, public works, warehouses, &c. 3rd, Nearly a fourth by procuresses, or females who visit the country towns, feeing-markets, and other places, for the purpose of decoy-

Fig. 5. Michael Burr, “Crossing the Line” (variant).



ing good-looking girls. 4th, The remaining fourth may be divided into three classes: - First, such as have been driven to this miserable course by destitution, arising from want of employment; second, such as are indolent and possessing bad tempers, leave respectable situations; third, those who are driven to that fearful course by young men seducing them by false promises; and some have been induced by their mothers to become harlots for a livelihood. Not a few, I am sorry to add, who were excellent servants in respectable families, have been seduced by sons, yes, sometimes by vile masters.<sup>8</sup>

Logan goes on to list secondary causes which include overcrowding, "obscene books and prints, with certain pictorial journals and sensational novels" as well as irregular hours and theaters!

Though we will never know which category the young woman in the stereoview belongs to, any of the above causes can be applied as it will not change the decision she is about to come to. This is the very moment of this dramatic choice we are witnessing here which explains why the girl looks so defiant. The girl's right foot is still poised in the air but as soon as—or shall I say if—her heel touches the ground she will never be the same again. She will have become a "fallen woman."

There were—and still are—many synonyms for prostitutes in the English language. *The Dictionary of the Vulgar Tongue*, first published in 1811 contains over twenty, including such picturesque expressions as Barber's Chair, Covent Garden Nun, Drury Lane Vestal, Laced Mutton, Public Ledger, Receiver General or Squirrel, which may not be as familiar as Lady of Easy Virtue, Courtesan, Woman of the town or Woman of pleasure. Although we can only surmise what led this young person to such drastic action, there is little doubt about the consequences of a move which will make this still attractive woman an active part of what was then called the "Great Social Evil" and will lead to her downfall and possible premature death. Once fallen, forever lost?

Birmingham photographer Michael Burr (1826-1912), who staged this drama, was probably not sure his predominantly male audience would grasp the meaning of his composition so he produced several variants of his tableau, all with the same title. While most of them are

very similar to the one we have been discussing, Figure 5 shows an interesting though less subtle version of this crucial moment in the life of the prostitute-to-be. If the male models outside and the respectable-looking lady in the background are still the same, the pub customer and the young lady crossing the line appear to be different sitters or at least to have changed into different clothes. There has been a switch of gazes too. The man half hidden in the cellar is looking up at his fellow worker who is also the focus of the girl's attention. The man in the leather apron occupies the center of the composition and is gaping at the exposed legs of the girl—who has literally become a fallen woman—while, unaware of the scene outside, the two women indoors seem very composed and continue looking at each other.

Hundreds of stereoscopic views—mostly French—of women flaunting their nakedness or even their "monosyllables" were published and sold secretly during the period under study, not to mention lots of hard porn views showing couples having sex, but, to my knowledge and to Michael Burr's credit, there does not seem to be another photographic example of such a meaningful scene, the only two pictorial equivalents of which are to be found in paintings. The older one, exhibited in 1853, depicts a situation which is the exact opposite of the one just described. In William Holman Hunt's *The Awakening Conscience*, now at Tate Britain (Fig. 6), a kept woman in a cozy room is shown rising from her lover's lap and realizing the wickedness of her life as she gapes rapturously at the light shining on the outside garden.

The painter has captured her half sitting half erect, her mouth partly open as if she were about to let her overflowing emotions burst out. The



Fig. 6. William Holman Hunt "The Awakening Conscience," 1853.

woman's mouth in the painting echoes the girl's right foot in the stereoview. Both indicate that a step has been taken and a decision made and that as soon as the words have come out or the foot touched the ground, life will never be the same again for either woman.

In 1865, that is roughly a couple of years after the stereoscopic view was made, Alfred Elmore exhibited at the Royal Academy, a scene aptly titled *On the Brink* (Fig. 7) which shows a desperate looking young woman sitting outside a gambling house<sup>9</sup>. An empty purse in her hand suggests she has lost a lot of money in the brightly lit room that forms the background of the scene. Leaning towards her out of an open window, the shadowy figure of a man with a bandaged hand seems either to comfort or to tempt her. On the woman's left hand side, some lilies (symbols of purity) and some climbing passion flowers symbolize her dilemma. An anonymous contributor to the satirical magazine *Punch*, reviewing the exhibition under the assumed name of Epicurus Rotundus, summed up the woman's thoughts, and ours, in two verses ending with this unanswered question: "Will the lily or the passion flower win?"<sup>10</sup>



Fig. 7. Alfred Elmore "On the Brink."

It seems unfortunately too late to ask ourselves the same question about the young woman in the stereoviews as her choice appears to have

been made. Or has it? Michael Burr has masterfully suggested a story whose ending is in the mind of the observer.

## Notes

1. Dion Boucicault (1822 - 1890) was an Irish born and educated actor and playwright who married, among others, Charles Kean's adopted daughter Agnes Robertson. He was famous on both sides of the Atlantic for his plays and for his acting.
2. The Templeman Library at the university of Kent, Canterbury, keeps a playbill similar to the one in the picture in so far as it advertises both plays, performed at the Theatre Royal in Sheffield on Saturday July 19th, 1862. It is interesting to note that Michael Burr did not copyright the images of these series. Every image of his that was slightly risqué was

never copyrighted.

3. Christiana Payne, from a lecture that was presented at the Locating the

Victorians Conference, hosted by the Science Museum, London, in July 2001.

4. James H. Head, *Home Pastimes or Tableaux Vivants*, 1860.
5. *Cambridge Idioms Dictionary*, 2nd ed. Copyright © Cambridge University Press 2006
6. *Cambridge Dictionary of American Idioms* Copyright © Cambridge University Press 2006.
7. Liza Picard, *Victorian London - The Life of a City 1840-1870*, chapter 14, page 172.
8. William Logan, *The Great Social Evil : its Causes, Extent, Results and Remedies*, Hodder and Stoughton, 1871.
9. This painting by Alfred Elmore (1815-1881) can now be seen at the Fitzwilliam Gallery in Cambridge.
10. Academy Alphabet, *Punch, or the London Charivari*, 48th Volume, May 13th 1865, page 197. 📖

After 15 years of interruption I have revived the European Gems column my friend Pierre Tavlitzi and I started in 1996 and ended in 2000. For the past 30 years I have never stopped researching the stories behind French and British staged stereocards and although a large part of this research has been published in book format thanks to my collaboration with Dr. Brian May and Paula Fleming, some of it hasn't made it into books and has been sitting in my archives, waiting to be turned into articles.

# Timothy McIntyre 1944 – 2017

Long-time stereoview dealer and friend Tim McIntyre passed away February 22nd, 2017, in Edmonton, Alberta after a short illness. He is survived by his wife, Donna, stepdaughter Lauren Logue and grandson Tobias, his sister Jacquie and brother Bob, his late first wife Monika's brother Hans and his wife Beate and many other family members.

For over a quarter century, Tim was in the antique photography business, focused mostly on stereo. He was born in Saskatoon, Saskatchewan in 1944, and he grew up in Penticton, British Columbia and Edmonton. He was originally a unionized insulation installer (Local 110 Heat and Frost Insulators) before he got into antique photography. His

home base was Stratford, Ontario for years and he traveled the world looking for stereoviews and other photography to add to his collection and stock.

When his first wife, Monika, passed on, the first few years after were very difficult for Tim. During this time, his sister found a starving kitten in distress, took her to a vet and then gave her to Tim with instructions on how to care for her. Tim's heart was too big to resist. Helping little Annie helped his grieving because at first she needed care for almost all Tim's waking hours. She owes her existence to Tim, who brought her from the edge of death to a life of love and caring.

(Continued on page 21)



At this spring's DC Antique Photo Image Show, someone complained the Unknowns were too hard! I'm sure he was right because even though they have been fun and interesting, we have a success rate of zero on stereos heading into our 17th try. In the spirit of making this one easy I contacted geologist collector historian Keith Brady who recognized it as likely the Round Lake Palestine Park series presumably by James H Lloyd. The

unearthly geological nature of this Unknown makes it appear especially curious. The view seems to show the wall of the "Dead Sea" and in 3-D you can see the lone figure is on a bit of a path descending into what is the lowest elevation on land. So here is a gift "Unknown" for the May/June issue. Enjoy. 📷

## The Unknowns

Can You Identify the Subjects of these Views?

by Russell Norton

Can you identify these stereos? Your interesting and challenging Unknowns submissions and ideas are eagerly awaited. Please email, call, or write: Russell Norton at [oldphoto9@earthlink.net](mailto:oldphoto9@earthlink.net), (203) 281-0066, PO Box 1070, New Haven CT 06504.



## A Stereo World in your Home Theater (Continued from page 13)

Southern California. He has a continued interest in stereoscopic images and new technologies for projection of those images, including 3-D and 3-D Television.

He has had a home theatre since 1985. Since then he has been an early adopter of laserdisc, cable, satellite TV, CD, DVD, SACD, HD Audio, DVHS, D-Theater, HDDVD, Blu-ray and Blu-ray 3D. His next major purchase will be a 4K UHD Blu-ray player. He purchased an LG 65LW6500 passive 3-D television set in February of 2012 and upgraded to the LG 65EF9500 OLED 3D with HDR-10 in November of 2015.<sup>16</sup>

### Links

- <http://stereoworld.org>
- [https://en.wikipedia.org/wiki/3D\\_film](https://en.wikipedia.org/wiki/3D_film)
- <http://www.mortaljourney.com/2010/11/1950-trends/3d-movies>
- <http://widescreenmovies.org/WSM11/3D.htm>
- <http://www.3dfilmarchive.com/home/images-from-the-archive/comic-books>
- [https://en.wikipedia.org/wiki/3D\\_television](https://en.wikipedia.org/wiki/3D_television)
- <http://www.3dfilmarchive.com/home/hondo-3-d-release>
- [https://www.youtube.com/watch?v=s9Qw\\_1R4rrc](https://www.youtube.com/watch?v=s9Qw_1R4rrc)
- [http://www.techhive.com/article/186451/hdtv\\_overview\\_ces.html](http://www.techhive.com/article/186451/hdtv_overview_ces.html)
- <http://www.lg.com/uk/press-release/what-is-cinema-3d>
- <https://www.cnet.com/news/active-3d-vs-passive-3d-whats-better/>
- <https://www.youtube.com/channel/UCnO5ygba3vsjG9leZLndaTQ>
- <http://www.blu-ray.com/3d/>
- <https://www.cnet.com/news/ultra-hd-4k-blu-ray-what-we-know/>
- <http://www.toptenreviews.com/electronics/home-entertainment/best-3d-blu-ray-players/>
- <https://www.cnet.com/products/lg-65ef9500-65-3d-oled-tv/review/> 📷

# The Pull of Magnetic 3D

by A. Rosalie Chandler

Secretary, New York Stereoscopic Association

**M**agnetic 3D is a U.S. based company that produces autostereoscopic displays and glasses-free 3-D content. Headquartered in New York City, the company was founded in 2006 by Tom Zerega. Their proprietary Enabl3D™ technology allows them to create glasses-free 3-D images on high-definition displays and even 4K. "The TV is wearing the glasses for you," Zerega explains. From tablets to video walls, Magnetic 3D produces screens of every size and apps to work with a variety of software. In addition to the ability to convert and screen 3-D content in real time, the team produces autostereo videos and stills for their displays. Applications include marketing and advertising, digital signage, education, medical, military, trade shows, event marketing, interactive media, gaming applications and more. Magnetic has built a business around high-quality optics, software and content starting with retail and experiential marketing, trade shows, and digital signage.

When asked about the use of screens at tradeshow, Zerega says, "Magnetic 3D's technology is contagious so whenever it's out there and people see it, it tends to lead to another opportunity. In general, we've found that when our clients use the 3-D displays in their trade show booth they get more leads than they normally would without the 3-D display. People immediately stop and stare, allowing the salesperson the opportunity to step forward and engage them in a conversation which otherwise might be difficult or awkward to do. It's really a great icebreaker or a stop sign for your booth."

Zerega, Founder and CEO of Magnetic 3D, got his start in professional audio/visual work setting up technology for events and concerts. In the early 2000s he became aware of the burgeoning (2-D) digital signage industry and founded Magnetic Media. An early break came in the form of a contract with the Mall of America and 17 malls in the North-

east through Pyramid Management Companies. These early displays installed in the malls were low-resolution by today's standards at barely 720p. In spite of this success, the competition in the new market was fierce. In 2005, while looking for a way to differentiate themselves, Tom came across a company called X3D. X3D used a parallax barrier filter over LCD or plasma screen TVs that created an impressive 3-D effect. Magnetic Media began installing these screens in nightclubs and bars across the country, mainly in New York and L.A. as part of an early advertiser network.

While their customers loved the technology and the impact 3-D won consumers over, Magnetic faced a number of challenges. Out-of-home digital media was still relatively new and advertisers and ad agencies we're not sure where the content and budget should come from to support it. It was also difficult to get content out to the venues on the low bandwidths available at the time. There was also the concern of "gifting" expensive hardware to bars, which was still a gray area at the time. Perhaps the biggest problem was that the use of the parallax barrier filter, which blocked some of the color and light coming from the monitors. "Whites would appear grey and for example, Coca-Cola's red would become a little bit pink and that didn't cut it for the brand team," Zerega recalled.

By the end of 2006, the technology for lenticular TV screens was becoming available. Instead of a filter blocking out what a viewer's left and right eye see, lenticular lenses bend the light to direct the images to the appropriate eye using the curvature of the lens. Unlike with parallax barriers, the lens does not reduce the amount of light or change the color. Realizing that this technology represented the future Zerega and his partners made the decision to sell off everything they were doing in the 2-D market and become a manufacturer of lenticular-based glasses-free

3-D displays. Magnetic Media has since updated their name to Magnetic 3D and has produced glasses-free 3-D displays in a range of sizes for the past decade.

In 2010, Magnetic worked with Microsoft, the Miami Dolphins and Cisco for a project called "Suites of the Future" for Superbowl XLIV. Magnetic installed their "free-D" screens in 32 suites throughout the Miami Dolphins Stadium where NFL team owners watched the game. Each suite had team-specific content and, while the game was not shown autostereoscopically at the time, Zerega believes with a little magic it could be pulled off today. "As long as we had the right camera angles and conversion technology an autostereo game delivered in real-time would be possible." Instead, content switched back-and-forth between Cisco Stadium-Vision, the game in real-time 2-D while commercial breaks featured 3-D infographics similar to what the crowd traditionally sees on the Jumbotron.

Today, Magnetic 3D is launching an exciting new business within the Company called "Magnetic Networks", a business that is similar to where it all began in the digital signage market many years ago. "We have been waiting for almost a decade to bring back the concept of 3-D Digital Out of Home advertising and we can say for sure the technology has evolved to a point where it is truly ready for prime time as a next gen marketing platform for brands. Not only has technology has matured and become better and more cost effective at the same time thanks to 4K displays, but the infrastructure and sponsor support is now there creating the perfect storm for the deployment of glasses-free 3-D signage en masse."

The idea behind Magnetic Networks is a futuristic, immersive and glasses-free 3-D media platform. "We think of it as the advertisers answer to what's happening in virtual reality and augmented reality for consumers," Zerega says. "Out-of-home

advertisers are desperately vying for new ways to capture your attention amongst the clutter outside the home with bigger and brighter signs but there is a theoretical limit. To have an immersive experience like VR that does not require a headset and functions as a 2-D or 3-D display seamlessly is the future that we are betting on and presently launching in NYC."

Magnetic 3D has recently installed some of their glasses-free monitors at the New York Waterway terminals at West 39th Street, Pier 79, 459 12th Avenue, as well as at the Port Imperial ferry terminal in Weehawken, New Jersey. They are part of a mobile phone charging station sponsored by T-Mobile. Magnetic 3D's content sits on a computer in what is called "store and forward" format. The schedule is forwarded to the computer within the display and because the content is already stored locally the display is told to play this content at a particular time. The 3-D network that is installed at the two ferry terminals runs in a five minute loop. A commuter's average wait-time is about ten minutes so the loop repeats twice. There are up to ten 30-second time slots available.

Zerega further explains, "There are also 2-D screens on the boats and in the terminals, so it's a combination of 2-D content and 3-D content on our charging stations. The stations can charge up to sixteen devices. People can just walk over and plug in and then hang out, watch the content for five or 10 minutes and then grab their phone and jump on the ferry."

Much of the content Magnetic 3D produces for advertisers is CGI. They use After Effects, 3ds Max and Maya and have their own plug-ins that allow them to take content produced in those programs and output them into the multiple views needed to produce autostereoscopic images.

They are experimenting with live action. "We really like shooting stills. There's a lot of control when you have an individual image and you can make it look its absolute best in post, whereas video is a lot less forgiving. There are just so many frames of content. We do have some tools that would allow us to take stereoscopic video and convert it into glasses-free 3-D. We can take a 3-D movie trailer for example and



Magnetic Networks' autostereoscopic T-Mobile charging station at the New York Waterways ferry terminal on 39th Street/West Side Highway in Manhattan. (Stereo by E. James Smith)

convert it from two views into glasses-free 3-D and it looks pretty incredible. Doing this live is a bit trickier."

While Magnetic's headquarters will remain in New York, Zerega just made the move to Los Angeles earlier this year and is splitting his time between coasts. "There's just so much interest in what we do from the creative side in L.A. We engage in a lot of conversations about our work that we might miss if we were only in New York. We're doing demos here every other day for different clients and talking about different opportunities to create more networks for both L.A. and New York. If we can build our presence in those two cities, and add Chicago and then maybe a couple of others, we can start to build a network with real impact in major markets."

Beyond Magnetic Networks and that advertising play, Zerega would

like to see the company's screens in the classroom. "I'm really a proponent for using this technology in an educational setting. My parents and my sister are teachers. They have access to some technologies that they can use, but the kids are just so quick nowadays with the latest gadget in their pocket. Everybody's got a smartphone or a tablet. I really believe you need to stay ahead of them to capture their attention and based on the reaction we see from people everyday, we feel like our technology could be the bridge that kids need to become re-engaged and focused on their education. So much of our world can be explained so much faster and easier in 3-D, from biology to math. It seems a shame to use the attention grabbing capability of our displays only for selling products when they could do so much more in education." 📺

## Timothy McIntyre *(Continued from page 18)*

Tim eventually got back in touch with a lady he'd met earlier in his life in Fort McMurray, Alberta in the 1970s, Donna Logue. He moved to Edmonton and they married, and she got Tim's spirits back up for the rest of his life. It speaks volumes about what kind of man he was, that after he married Donna, he took her to Germany to meet Monika's family, and they all remained close. Donna asked me to include Tim's German in-laws in this tribute, as she considers them her family, too. Tim and

Donna spent the winters in Edmonton and the summers at their home in Prince Edward Island.

Tim watched the news and read the newspapers. He was knowledgeable about world affairs and we had some interesting conversations. Likely his extensive traveling fuelled his interest in these matters. I am proud that he considered me a friend. The world of stereoview collecting has lost a good man.

— John Saddy 📺

# Falling into Alignment

There's been a bit of controversy over the past few weeks occurring amongst various 3-D photography clubs throughout the world concerning the minimum technical requirements for projected stereoscopic images. This subject came up in the context of collecting images for the International Stereoscopic Union's *Club Online Digital Exchange (CODE)* show. This show consists of images submitted by various member clubs (up to a maximum of 10 from each organization). The show's producer, Stephen O'Neil, aided by Damir Vrancic, sought to enforce certain minimum technical standards for submitted images, specifically with respect to vertical misalignments, setting of the stereo window, and total parallax (or deviation).

The reason for applying these standards is to create a show which can be comfortably viewed by virtually everybody when projected on large screens. Part of what Stephen and Damir asked for were images with a total deviation of no more than 1/30th of the image width. Personally, I disagree with the rigid application of this standard and have written about it before (see my article "Seeing Double" in the January/February 2014, issue of *Stereo World*).

Simply stated, I think that the ability to comfortably view an image is related to both the total deviation as well as the way that deviation is distributed throughout the image.

However, I am in complete agreement with them on eliminating vertical alignment errors, which is one of the most certain ways to cause eyestrain and discomfort in the viewing audience. I also think it's reasonable to ask photographers to set the stereo window appropriately. This enhances viewer comfort, and is, I believe, a key creative element in the 3-D image making process.

Unfortunately, attempts by Stephen and Damir to implement standards, even for just vertical misalignment and windowing, provoked a negative reaction from some of the member clubs. Some contributors, particularly those shooting with the Fujifilm W1/W3, felt they should be able to submit images just as taken by the camera, with no further post processing.

I wonder if some of this resistance is occurring because people don't realize how easy it is to perform a basic image alignment using StereoPhoto Maker (SPM).

This might also explain why I've seen so many images recently posted on various 3-D photography oriented Facebook pages which have either vertical errors or less than optimal windowing (and often, way too much parallax!).

The batch autoalign function in SPM will automatically fix all the basic alignment errors, such as vertical and rotational misalignments between the left and right images of a stereo pair, which are a major cause of viewer discomfort. I'll explain the basics here of how to utilize it, and I hope virtually every stereo photographer will incorporate the process into their routine once they see how effortlessly it can be done.

Start by opening SPM. It is not necessary to load an image into the program. The auto alignment function

Fig. 1. Menu option for reaching the Multi Conversion batch function in SPM.

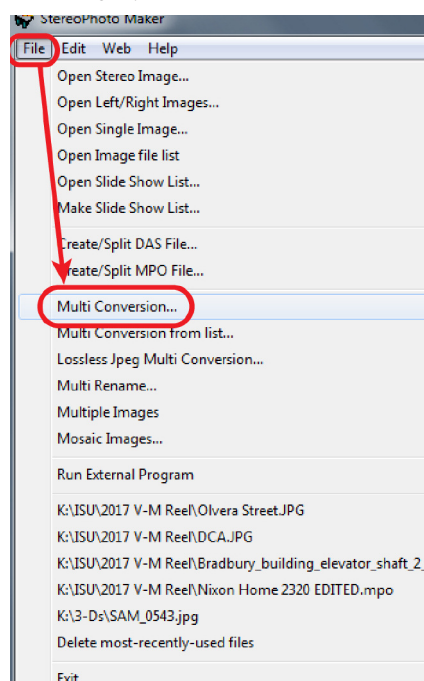
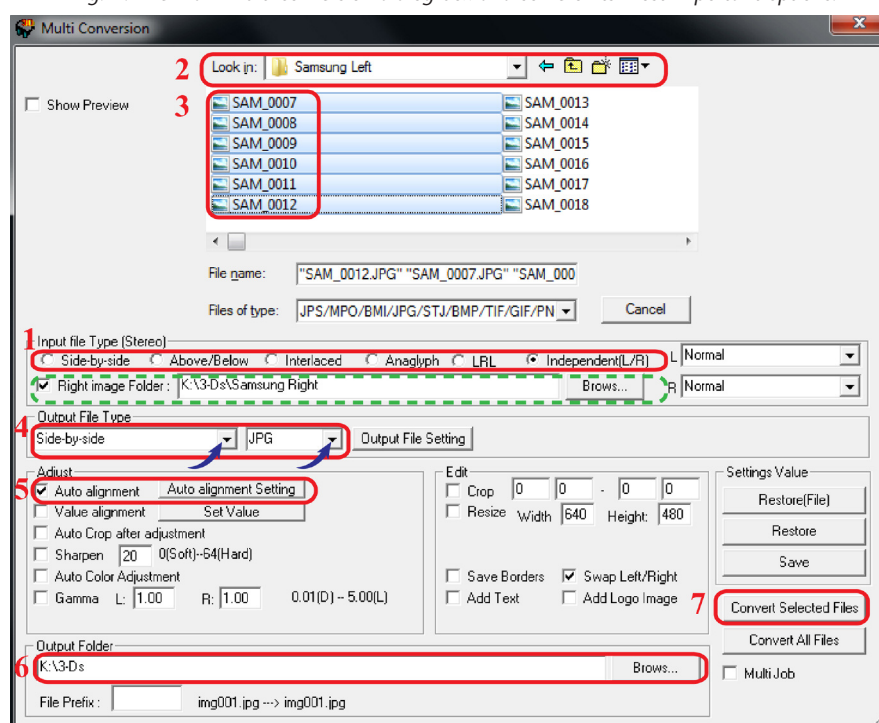


Fig. 2. The main Multi conversion dialog box and some of its most important options.



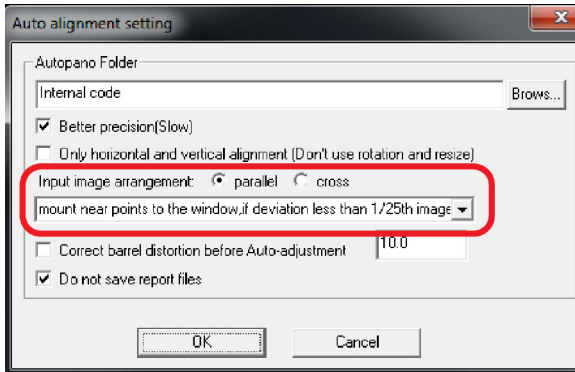


Fig. 3. The Auto alignment dialog box.

is reached by selecting the "File" menu, and then the "Multi Conversion" option.

This brings up a dialog box with a large number of options. While this might seem a bit daunting for first time users, there are actually only a few choices which must be made here. First, select the file format of the stereo images which you wish to process, which are typically either single side-by-side, or independent left/right, images (item 1 in the figure). Note that the MPO images created by the Fuji W1/W3 cameras are side-by-side. Twin camera rigs produce independent (L/R) images.

Next, navigate to the folder in which your images reside using the controls at the top of the dialog box (item 2 in the figure). You can then select an image for processing in the large window of this dialog box (item 3 in the figure) by clicking on it using the left mouse button. Multiple images can be selected by holding down the "Ctrl" key while you repeatedly left mouse click.

*The purpose of the Stereoscopic Society of America (SSA) is to provide a means for stereo photographers to share their work with each other in a supportive and noncompetitive environment. This is primarily accomplished by means of our postal folios, which currently encompass Holmes style stereo cards, anaglyphs and Realist and medium format stereo slides. Each folio circulates by mail from member to member. When a participant receives a folio, they remove their old view which has been commented on by others, add a new image, and then make constructive comments on the other maker's photos already in the folio before sending it on to the next person.*

*SSA membership is free to anyone who is already an NSA member. For more information, visit our website [stereoworld.org/ssa](http://stereoworld.org/ssa) or contact SSA Membership Secretary Dan Shelley at [dshelley@ddesign.com](mailto:dshelley@ddesign.com).*

If you're processing separate left and right images, then you'll see an additional option in the dialog box for specifying a separate folder location for the right images. This option is outlined in the figure with the green dashed line. If both your left and right images are in a single folder, then ignore this, and select them all as just

described. If they're not in the same folder, then you'll have to tell the software where to find the right side images in this section of the dialog box.

You also need to specify in what file format you want to save your finished, aligned images (item 4 in the figure). The drop down arrow (indicated with the blue arrow) for Output File Type provides a choice of pretty much every 3-D image file type in the known physical universe. Similarly, you can also choose the graphics file format (JPG, TIF, MPO, etc.) using a drop down arrow (indicated with another blue arrow). JPG and TIF file formats are commonly used for viewing photos on a computer, and the MPO format is particularly useful with 3DTVs and Blu-Ray players, most of which will automatically recognize and display these as 3-D images.

In the "Adjust" section of the dialog box, you specify the particular functions you want performed on your images. There are several options here, but the only one I want to focus on now is "Auto alignment" (which is item 5 in the figure). Click on the white box to select this (a check mark will appear when it is selected).

Nominally, "Auto alignment" will automatically fix vertical and rotational errors, zoom (image size) mismatches, and both vertical and horizontal perspective differences between the left and right images of a stereo pair. All these functions can be performed by hand, but the software does it fast and does a great job. In my opinion, it's nothing short of miraculous; if SPM performed nothing more than this function alone, it would still be invaluable (although, of course, it does much more!).

The "Auto align" function can also automatically set the stereo window. Personally, I think that it's important to do this manually, but I still use the software to make a first pass at it because it makes my images easier to view when I'm initially perusing them. The options for this are set by clicking on the "Auto alignment Setting" button (at the right of item 5 in the figure). This brings up yet another dialog box, which is shown in figure 3.

Selecting any of the options from this drop down menu besides "no adjustment of the stereo window" will cause SPM to analyze your image and set the window according to your instructions. The "mount near points to the stereo window" option is probably appropriate for most situations. Again, an image can be re-windowed manually later on.

Once you've made an "Auto alignment setting," hit "OK" to accept it and return to the main "Multi conversion" dialog box. Next, you specify the folder where you want your aligned images to be placed with the "Output Folder" option (item 6 in the figure). To actually start the conversion process, click on the button "Convert Selected Files" (item 7 in the figure). The program will then process all the images you specified.

This may seem like a bit of work, but it will go quickly once you've done it a few times. Many of the options (such as folder locations and auto alignment settings) retain the values you've used previously, so you won't have to specify them again after the first time you use this function. Usually, all you have to do is click on the filenames you want converted, and then hit "Convert Selected Files." It's really a very small effort that will make your 3-D photos easier and more pleasant to view. I hope you'll give it a try if you're not already using it. 📷

**The 3-D Scene in '17!**  
NSA/ISU 3D-Con  
Aug. 8-14, 2017  
Irvine, CA  
[www.3d-con.com](http://www.3d-con.com)

# Two Image-Packed Books Extol Stereography

reviews by John Dennis

While the significance of stereography to the history and influence of photography has gained more recognition in recent years among researchers, curators and publishers, the general public (even the segment with a strong interest in historical imagery) has only begun to be exposed to serious, "in depth" studies of the subject. Two new books will help increase that exposure, and could create some new stereography enthusiasts, collectors or even students and researchers.

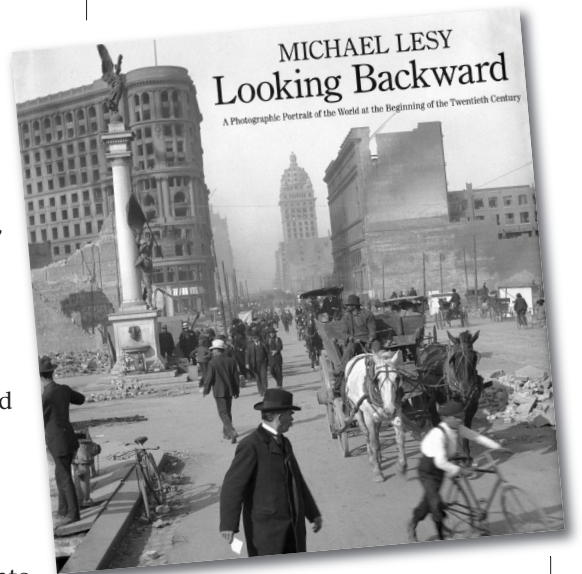
## A Look Back

The title of Michael Lesy's hefty book *Looking Backward – A Photographic Portrait of the World at the Beginning of the Twentieth Century* doesn't mention stereoviews, but they are the source of the book's images and the subject of its relatively limited pages of text.

The book was released in tandem with the March 11 to July 15 exhibit at the California Museum of Photography, where views from the massive Keystone-Mast Collection form the

exhibit "Michael Lesy: Looking Backward" announced in *SW* Vol. 42 No. 5, page 36. The exhibit includes multiple 3-D viewing methods, from stereoscopes in the CMP collection to stereo projection and View-Master viewers.

*Looking Backward* opens with the usual history of stereoscopy, but one approached from the idea of "Being in More Than One Place at One Time" as a philosophical, (if not almost mystical) background to the invention of the stereoscope and its spread around the world through the mid 19th century. Thoughts related to the expansion of human consciousness from writers like Swedenborg, Emerson and Hawthorne lead into the chronology of Wheatstone's mirror stereoscope, Brewster's boxed stereoscope and Holmes' open scope with its hood that helped transport the user to scenes whole oceans and continents away.



***Looking Backward – A Photographic Portrait of the World at the Beginning of the Twentieth Century***  
by Michael Lesy, W.W. Norton 2017,  
ISBN: 978-0-393-23973-7.  
Hardcover, 10 x 10.5", 256 pages,  
14 full stereoviews, \$49.95,  
[www.wwnorton.com](http://www.wwnorton.com).

Keystone No. 13504, "The Flatiron Building, Fifth Avenue and Broadway, New York, N.Y., U.S.A." The classic view introduces the chapter THE LAST STEREOGRAPH COMPANY in Michael Lesy's "Looking Backward."



After quoting Holmes' *Atlantic Monthly* essays about this nearly transcendental ability of the stereoscope to transport (and even transform) users, the author includes an interesting section from a 1908 Underwood sales guide and mentions that it quoted Holmes as well as Hawthorne, Emerson and Melville. Lesy concludes with the wonderful observation, "If the company's *Canvass and Delivery* manual hadn't kept referring to stereographs, stereoscopes, and the price of its 'tours,' a distracted modern reader might have thought the company was selling hallucinogens."

Discussing his months of research viewing and selecting images from the Keystone-Mast collection, Lesy describes his own experience of being transported by them, concluding, "What I did was time travel."

Frustrating, perhaps, to *Stereo World* readers, the pages that follow present exquisitely reproduced full-page (8x8.5") enlargements from stereo halves in the collection, divided into subject chapters like NEWS, SOCIETY, MIDDLE EAST AND THE HOLY LAND, INDIA AND THE FAR EAST, and THE NATURAL WORLD. Text in these chapters is limited to the original Keystone titles. One chapter, THE LAST STEREOGRAPH COMPANY, incorporates an essay covering B.L. Singley and Keystone's history, concentrat-

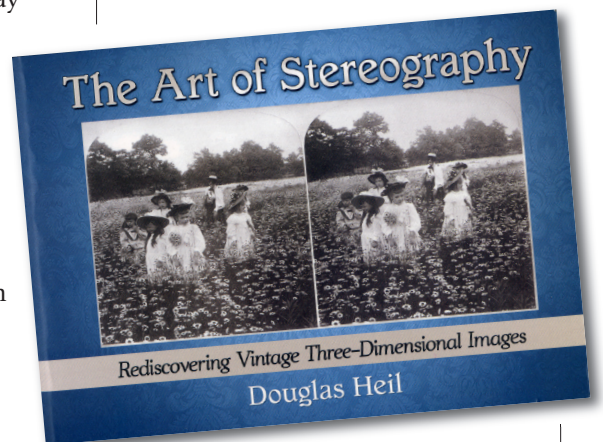
ing on its success in marketing educational sets to school systems all over the U.S. It's here that 13 of the book's 14 stereoviews are reproduced in full, including the backs with their educational (influenced by the prejudices of the time) texts. Reproduced at fairly high resolution (at 7.25" wide, for some reason), the views present a brief world tour from New York to Greenland to Mississippi, China, India and Norway. Just why a book *about* stereoviews would reproduce so few of them is unknown, but the fact that it accompanied an exhibit of views (plus viewers), by the same name may have had something to do with the decision. In any case, the images are fascinating and well selected, and retain at least half of that transporting quality Holmes so admired.

One other chapter, THE WAR PHOTOGRAPHER, features an essay about the life and work of stereographer James Ricalton (SW Vol. 7 No. 4) but includes no stereos. Nevertheless, the accounts of his stereographic travels and writings for Underwood are fascinating. Included are his assignments covering the 1899 Philippine Insurrection, multiple locations in China as well as the Boxer Rebellion and the Russo-Japanese War.

## The Art

Douglas Heil tackles the longtime critical dissing of stereoviews head-on in *The Art of Stereography – Rediscovering Vintage Three-Dimensional Images*. Following an introductory history of stereography and its commercial success through companies from London Stereoscopic Company to Ferrier, the Langenheims, E.&H.T. Anthony, Underwood, Keystone etc., he quotes critics saying things like, "...few can be considered aesthetically significant" or they were "seldom composed or printed with the type

(Continued on Inside Back Cover)



### *The Art of Stereography – Rediscovering Vintage Three-Dimensional Images*

by Douglas Heil, McFarland, 2017,  
ISBN: 978-1-4766-6460-6. Softcover,  
356 pages, 10 x 7", 55 stereoviews.  
\$65.00, [www.mcfarlandpub.com](http://www.mcfarlandpub.com)  
800-253-2187.

Bierstadt No. 551, "Ice Grove, Canadian Side, Niagara." Heil's comments emphasize the semi-circles in the composition, including the bent tree, the snow-laden bushes at lower right and of course Bierstadt's own tracks in the snow.



# 3D Disc Winners

The restoration of *It Came From Outer Space* was selected “3D Blu-ray of the Year” in the prestigious Home Cinema Choice Movie Awards. It was restored for Universal by the 3-D Film Archive, where their most important goal has always been to save the film and present it in the way originally intended by the filmmakers.

*It Came from Outer Space* is a key title in the development of the science-fiction genre and stereoscopic cinema. Restored to its original stereoscopic glory under the guidance of Bob Furmanek and the team at the 3-D Film Archive, *It Came from Outer Space* looks stunning on Blu-ray; the 3-D image demonstrating an immersive sense of depth with no

trace of any alignment issues. With the other Hollywood majors having fallen behind when it comes to vintage 3-D films on Blu-ray, kudos to Universal Pictures for showing what can be done. See [www.3dfilmarchive.com/it-came-from-outer-space](http://www.3dfilmarchive.com/it-came-from-outer-space). Also

Nominated were *The Walk* 3D, *In the Heart of the Sea* 3D, *Jaws* 3D and *Star Trek Beyond* 3D.

Winning for Disc of the Year was *Star Wars: The Force Awakens* 3D – Collector’s Edition.

They wrote: “There’s no escaping the brilliance of Disney’s Collector’s Edition package. Here, the 2D version is joined by the 3D encode (as seen theatrically) making its home debut, and it’s one that stereoscopic

**NewViews**  
Current Information on Stereo Today  
by David Starkman & John Dennis



system owners will dig—there’s depth, scale and immersion in spades. The DTS-HD MA 7.1 mixes remain reference-grade, too. And then there are new extra features, particularly the chat track from director J. J. Abrams which is essential listening for any Tatooine moisture farmer, not to mention the pretty-as-a-picture slip-cover packaging.”

## SD&A 3D Theater Awards

The annual Stereoscopic Displays & Applications (SD&A) conference is the world’s premier conference for 3-D innovation. It is the largest and longest-running technical conference dedicated to the discussion of stereoscopic 3-D imaging topics. The next conference will run January 29-31, 2018 near San Francisco, CA. The SD&A conference is part of the International Symposium on Electronic Imaging organized by the technical society IS&T. The SD&A conference program includes a range of exciting and useful special sessions, as well as research-based oral and poster presentations dedicated to stereoscopic imaging topics. Special sessions include keynote presentations and live demonstrations of stereoscopic displays and applications.

This past January, a selection of thirty-one 3-D films were showcased at the 28th annual SD&A conference 3D Theater Session. The judges were Dan Sandin, Eric Kurland and Chris Ward.

Winner of the Best-of-Show Live-Action Award was *From Great Depths* 3D – *Witnessing the Wrecks of HMAS Sydney II* and *HSK Kormoran* by the

Western Australian Museum and Curtin University (Australia). Winning the Best-of-Show Animation Award was *Chrysalis* by Ina Conradi and Mark Chavez (Singapore).

Among the other 3-D films exhibited at SD&A were:

*Hidden Worlds in 3D* (Robert Bloomberg, USA)  
*Little Red Dot* (Chanel Samson, USA)  
*Microscapes* (John Hart, USA)  
*Mind the Gap* (Karel Bata, UK)  
*Reggae Temple 2015* (Fabien Remblier, France)

*Tenderness* (Waclaw Miklaszewski, Poland)  
*Terracotta Warriors 3D* (Percy Fung, China)  
*The Simple Carnival Smitten* (Jeff Boller, USA)  
*Through Worlds and Meanings* (Aleksey Osipenko, Russia)  
*3Dee Mirrors* (Franklin Londin, USA)  
*September Storm* (from 1960) (3-D Film Archive, LLC, USA)  
*The Adventures of Sam Space* (from 1955) (3-D Film Archive, LLC, USA)

## Top 3D Blu-ray Discs

Not the first of must-own 3-D Blu-ray lists, but one of the most recent is now on High-Def Digest at <http://tinyurl.com/l92cbqg>. Their must-own list includes many newly released films:

1. *3-D Rarities*
2. *House of Wax*
3. *Creature From The Black Lagoon*
4. *Kiss Me Kate*
5. *It Came From Outer Space*

6. *The Mad Magician*
7. *Jaws* 3-D
8. *Gog*
9. *World War II in 3-D*
10. *Dial M for Murder*

This column depends on readers for information. (We don’t know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: [reel3d@aol.com](mailto:reel3d@aol.com).

# Redheads Released

*Those Redheads from Seattle* (1953) may be one of the rarest Golden Age 3-D features. It came to 3-D Blu-ray in May, 2017 in widescreen and restored three-channel stereophonic sound from Kino Lorber. The restoration had its World Premiere at the TCM Film Festival at the TCL Chinese theatre on April 7th. Bob Furmanek with The 3-D Film Archive reports a new commentary track has been recorded for the 3-D Blu-ray release of *Redheads*. "I'm pleased to announce that we have just recorded our first feature commentary track," said Furmanek, "I had the great pleasure of joining Hillary Hess and Jack Theakston to discuss all aspects of *Those Redheads from Seattle*. Throughout the 90 minutes, we cover the film's production and lim-

ited 3-D release, the recently solved mystery of the origin of the Paravision camera and the technical challenges of filming in dual-35mm 3-D, the pioneering use of widescreen framing and the lost three-channel stereophonic sound, Lionel Lindon's outstanding and complex three-dimensional compositions, my decades long search for missing 3-D elements and so much more. In addition, Archive Technical Director Greg Kintz joins us for a 10 minute segment to describe the many challenges that he faced with bringing this stereoscopic gem back to life." For more background and images, see [3dfilmarchive.com/those-redheads-from-seattle](http://3dfilmarchive.com/those-redheads-from-seattle).



# Cease Fire Lives!

An extensively detailed and lavishly illustrated article by Ted Okuda about one of the least known 3-D films from a major Hollywood production company, the 1953 Korean War film *Cease Fire*, can be found at [www.3dfilmarchive.com/cease-fire](http://www.3dfilmarchive.com/cease-fire). The concluding paragraphs present the big news:

"Most 3-D movies of the era used the format to accentuate and exaggerate artifice. *Cease Fire* is the rare production to employ the stereo-

scopic process to heighten reality, emphasizing the brutality of combat, the vastness of a cold, unfamiliar terrain and the isolation felt by a patrol of valiant fighting men. Part documentary, part drama, part cinéma vérité, the film remains a unique and remarkable achievement."

"This timely and important motion picture deserves to be widely seen

again and you will soon have that opportunity. The 3-D Film Archive is restoring *Cease Fire* in 3-D, widescreen and stereophonic sound from original 35mm elements for release on 3-D Blu-ray by Kino Lorber Studio Classics in the summer of 2017." 🎧



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# 13th Annual LA 3-D Movie Festival

by Eric Kurland

The 13th Annual LA 3-D Movie Festival took place Dec 8th-11th, 2016 at several venues in the greater Los Angeles area and featured over 20 independent 3-D short films, including 10 student produced films; the 57th Hollywood International Exhibition of Stereoscopic Photography; a live 3-D performance by multimedia artist J-Walt; a program of historical 3-D rarities featuring the U.S. premiere of the 1954 British short *Harmony Lane*, and the world premiere of the 3-D Film Archive's digital restoration of the 1960 CinemaScope drama *September Storm*.

The opening night of the festival was co-presented with the American Cinematheque at the historic Aero Theater in Santa Monica, and featured the world premiere of the digitally restored feature film *September Storm*. A rediscovered gem newly restored by the 3-D Film Archive through the generosity of over 300 backers on Kickstarter, *September Storm* is a CinemaScope Stereovision adventure that plunges the viewer into the depths of the Balearic Sea off the coast of Spain. (See SW Vol. 42 No. 2 page 28.) This was the last 3-D picture filmed in the 1950s, and the first to be released in 3-D CinemaScope. It was also the first feature to include color underwater 3-D footage, and was long considered lost until the original negative elements were located for this digital restoration.

The screening also included *The Adventures of Sam Space*, a 3-D stop-motion animated short produced by Volcano Pictures in 1953, but not released until 1960, when it was retitled *Space Attack* and paired with *September Storm*. This was the first time both films were seen together in over 55 years. Bob Furmanek, founder of the 3-D Film Archive, attended the show to take audience questions and explain the process that went into preserving these rare motion pictures.

The second night of the festival took place at the Velasquezasay Panorama in Los Angeles, an L.A. cultural treasure located in the Union Cinema building, built in 1915 as one of the city's first movie theaters. This was the perfect venue for an evening of *3-D Rarities* that have been rescued and restored by the 3-D Film Archive, presented by Bob Furmanek. (See SW Vol. 41 No. 2 page 8.) The program covered the origins of 3-D movies from its earliest days in 1922 through the 1930s and 40s, and into the 3-D Golden Age of the early 1950s. Films screened included *Kelley's Plasticon Pictures*, the earliest extant 3-D demonstration film from 1922 with incredible footage of Washington and New York City; *New Dimensions*, the first domestic full color 3-D film originally shown at the World's Fair in 1940; *Thrills for You*, a promotional film for the Pennsylvania Railroad; and *Stardust in Your Eyes*, a 1953 musical routine by night club come-

dian Slick Slavin, which was originally shown in theaters with the classic sci-fi movie *Robot Monster*. Trustin Howard, who performed in the 1950s under the stage name Slick Slavin, was a special guest at the festival screening, performing a hilarious live stand-up act for the audience. The evening culminated with the U.S. premiere of the 1954 British 3-D film *Harmony Lane*. In August 2014, this lost 3-D film was discovered buried deep in the vaults of the British Film Institute, and was restored this year by the 3-D Film Archive. Directed by Lewis Gilbert (as Byron Gill) and photographed by A.E. Jeakins in March 1953, it sat on the shelf until the end of 1954 when it was finally released flat. This delightful 27 minute short is like spending a night at the Palladium with several variety acts. *Harmony Lane* had never before been seen in its native 3-D.

On the third day of the fest, the LA 3-D Club presented the 57th Hollywood International Exhibition of Stereoscopic Photography and hosted its annual Holiday Party at the festival. The Hollywood Exhibition is a still photography contest sanctioned by PSA (The Photographic Society of America) featuring the best 3-D images from around the world. The juried competition presented the Gold Medal for "Best of Show" to *Festung IR* by Bruno Braun of Kassel, Germany. This year's holiday party festivities included a main



3-D multimedia artist J-Walt and festival director Eric Kurland on the red carpet at the LA 3-D Movie Festival. See them at 3D-Con/ISU in August!

(Stereo by Lawrence Kaufman)

course from Howlin' Ray's Nashville Hot Chicken, one of LA's most popular new restaurants, helmed by chef Johnny Zone. The party culminated in a mind-blowing live 3-D performance by Academy Award winning multimedia artist J-Walt. The show, *Spontaneous Fantasia*, integrates music and stereoscopic computer graphics to create immersive worlds and dreamscapes, all manipulated in real-time on the big screen.

Festival Awards were announced at the Closing Night Ceremony on Sunday, Dec 11th, by LA 3-D Movie Festival director and 3-D SPACE executive director Eric Kurland and Stereo Sisters founder Shannon Benna. Top films were selected by audience ballot and by special jury. Award winners were presented with the traditional Ro-Man trophy of the LA 3-D Movie Festival, Stereo Sisters' Golden Mirror Trophy and an assortment of valuable prizes from festival sponsors Berezin Stereo Photography Products and the London Stereoscopic Company.

The 3-D Shorts Award winners were selected by audience ballot and were presented to three recipients. Third Place went to *LA Complex – Presenting Jim Barrett* by Tom Koester & Frances Bohn. This half hour documentary features LA artist Jim Barrett's solo exhibition at bG Gallery in Bergamot station in July 2016 including his massive 30-ft multi-panel work, *War Complex*, which speaks to the heart and mind of both the terror of war and the complexity of the human condition.

Second Place was awarded to *Hidden Worlds in 3D* by Robert Bloomberg. The film explains how and why we see in 3-D, then takes the audience on an amazing 3-D journey inside a snowflake, into space, and through the human heart. Robert Bloomberg was also the recipient of this year's Ray Zone Award for Excellence in 3-DIY. Named for festival co-founder Ray "3-D" Zone, who passed away in 2012, the award celebrates what Zone described as "fiercely independent do-it-yourself 3-D filmmaking." Bloomberg is a stereo photographer, filmmaker, musician and graphic artist whose award-winning 3-D shows have been presented worldwide.

The First Place Golden Ro-Man Trophy was presented to *Little Red Dot*, written and directed by Chanel



3-D SPACE's Eric Kurland poses with Waclaw Miklaszewski, award winning writer/director of the Polish 3-D feature *Tenderness*. (Stereo by Lawrence Kaufman)

Samson. This music video for an original song by the band Chanel and the Circus is "a sweet little song about waiting to get your period after not practicing safe sex" presented in the form of a cabaret stage show. The video features performances filmed against a green screen and composited into backgrounds hand-painted by illustrator Katelyn McCarney. It can be viewed online, in 3-D, at [youtu.be/6zb6h3AZAyY](https://youtu.be/6zb6h3AZAyY).

The Special Award for Achievement in 3-D Feature Film went to *Tenderness* written by Waclaw Miklaszewski & Alina Sztach and Directed by Waclaw Miklaszewski. This Polish production is a multi-faceted story about youth, decountrifying and attitude toward life. Filmed in native 4K 3-D in Lodz, Poland, *Tenderness* utilizes long takes and proscenium compositions to create a sense of intimacy. The director was in attendance at the festival and engaged the audience in an informative Q&A session.

The Stereo Sisters Golden Mirror Award for Excellence in Student 3-D was presented to Shelby Merritt of the University of Texas - Austin's 3-D program. Her work entitled *Pic* tells the story of a young woman as she finds a mysterious camera in an odd shop, with the power to transform her surroundings. The short displays excellent use of color and composition to create an internal perspective, and the 3-D was a delightful complement to that vantage point, showcasing both the diversely textured & cluttered junk shop interior, as well as the beautiful rolling vistas of Central Texas' Hill Country.

## About the Festival Organizers

3-D SPACE: The Center For Stereoscopic Photography, Art, Cinema, and Education is a Los Angeles based 501(c)3 nonprofit dedicated to the preservation of the history of stereoscopic imaging and the advancement of current and future 3-D arts and sciences. 3-D SPACE has implemented an ongoing program of public presentations, classes and workshops in stereoscopic 3-D content creation, from 3-D photography and filmmaking to immersive virtual reality. [www.3-DSPACE.org](http://www.3-DSPACE.org)

Stereo Sisters is a point of convergence for Women who work, live & love in 3-D! Our focus is synergy among Women in 3-D via mentorship, education & community. We are directors, stereographers, editors, producers, writers, photographers, and artists—and we welcome all women who have a passion for exploring this new dimension of entertainment! [www.StereoSisters.com](http://www.StereoSisters.com)

The LA 3-D Club was established in the Greater Los Angeles area in 1955 by a dedicated group of 3-D stereo photographers to further the art and science of stereoscopic photography. For six decades members have been meeting monthly to share images created through stereoscopic photography, computer generated imagery, and film and video. Visit [www.LA3DClub.com](http://www.LA3DClub.com). 📷

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# My Views on the VUZE


by John J. Zelenka

I must admit the idea of strapping a phone on my face seemed far-fetched. But last week I took delivery of a just-released Samsung Galaxy 8+ (larger size) and a Gear VR. It's the most potent dose of VR to come along and a perfect match for my new VUZE 360 3D VR camera. [See also SW Vol. 41 No. 4, page 36.] The

gram that "stitches" the video from all of the cameras together. Another good feature is that it is small, light and portable and can run for about an hour on a charge.

Generally speaking, the stereo VR experience is a perfect compliment to 3-D. In fact, at our regular meetings of the New York Stereoscopic

ences creating stereo VR content. We are all taking these first steps now and we will all get there faster if we share our trials, misfires and successes, helping to firmly establish a stereo VR standard.

John J. Zelenka is president of the New York Stereoscopic Association, [john@3dnsa.org](mailto:john@3dnsa.org). 



.....  
*John J. Zelenka with a VUZE 360 3D VR camera on the subway platform at the Astoria Boulevard stop.*  
.....

*(Stereo by E. James Smith)*  
.....



.....  
*The VUZE camera (and case) on its tripod that converts to a selfie-stick next to the newest Samsung Gear VR and the Samsung 8+ Smartphone. The bundle includes premium headphones, a 256G SD card and controller to manipulate VR content.*  
.....

8+ uses the Oculus VR platform and runs games and 3-D programs in 360 where you really become part of the action. It allows you to realistically engage in the story in many different ways. I was also very happy to discover another great bonus feature of my 8+/Oculus VR: it's easy to load in still images shot with my Fuji W3. Finally! I have a way to present the thousands of stills I have taken over the years!


The VUZE 360 3D VR camera looks like an old Sony Discman with four stereo cameras arranged along the sides. It comes with an editing pro-

gram that "stitches" the video from all of the cameras together. Another good feature is that it is small, light and portable and can run for about an hour on a charge. Generally speaking, the stereo VR experience is a perfect compliment to 3-D. In fact, at our regular meetings of the New York Stereoscopic Association, a frequent topic has become, "What's the point of 2-D VR?" Once you've experienced the difference you'll be sold! And with the widely reported demise of 3-D TVs, 3-D stereo has entered a new era. Along with the many interested members of the NYSA, I'll be running these new tools through their paces over the coming months. I expect to have a much clearer understanding of this gear, along with some examples of videos to show, by the NSA/ISU convention in August.

In the meantime, please feel free to contact me with your own experi-

## Editor's View

*(Continued from page 2)*

the March/April 2017 issue. A different corporate owner might have put in the energy and money to keep it going longer, but when digital photography evolved into cell phone cameras, the whole concept changed, and images became like casual words to be instantly shared and forgotten. Still, if anyone in 1980 had told me that *Stereo World* would outlive *Popular Photography*, I would have laughed. 

# Two Image-Packed Books

(Continued from page 25)

of care lavished on larger prints." Heil quickly refutes such bias by showing two well composed images from stereos, and goes on to note that in their composition, stereographers had to consider elements not just in the x and y axis, but in the z axis as well.

From there, the book presents four chapters of images, some full stereos, some halves, with images on the right page and an analysis of the subject and composition on the left page. SW readers will recognize (or have in their collections) several of the views, including George Lewis' Keystone No. 8632 of the Graf Zeppelin flying over Egypt, taken from the top of the Great Pyramid. Another classic is James Ricalton's Underwood No. 4151 of a bamboo plantation in China, comprehensible only when fused in 3-D. Heil concludes his thoughts on the image with:

"Ostensibly an educational card describing the bamboo industry, Ricalton visually elevates it into the emblematic. A bamboo blizzard suggests the many obstacles impeding communication between China and the west (including geography, language, religion, race and culture.) Despite the barriers a man pushes through and engages us." (This would have been a good view to have included in the chapter on Ricalton in *Looking Backward*, as there is a section on his search for the perfect bamboo for Edison's early electric lamps.)

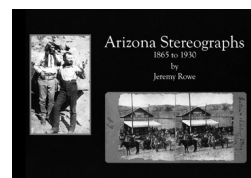
The 55 views in the book are reproduced at sizes that vary from 4.5" to 7" to 7.75" which could be a real challenge for less experienced readers, but since no viewer is included, few may be bothered anyway. As in so many smaller format books, keeping the views flat for viewing is tricky, seeming to sometimes require three hands. As has been said before, moving the views to the outside edge of the pages would help keep them from the curve into the gutter.

Despite the above limitations, this is a wonderful contribution to the serious appreciation of stereography, and deserves recognition. 📷

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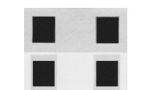
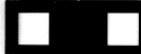


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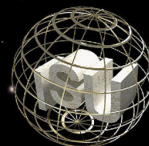
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